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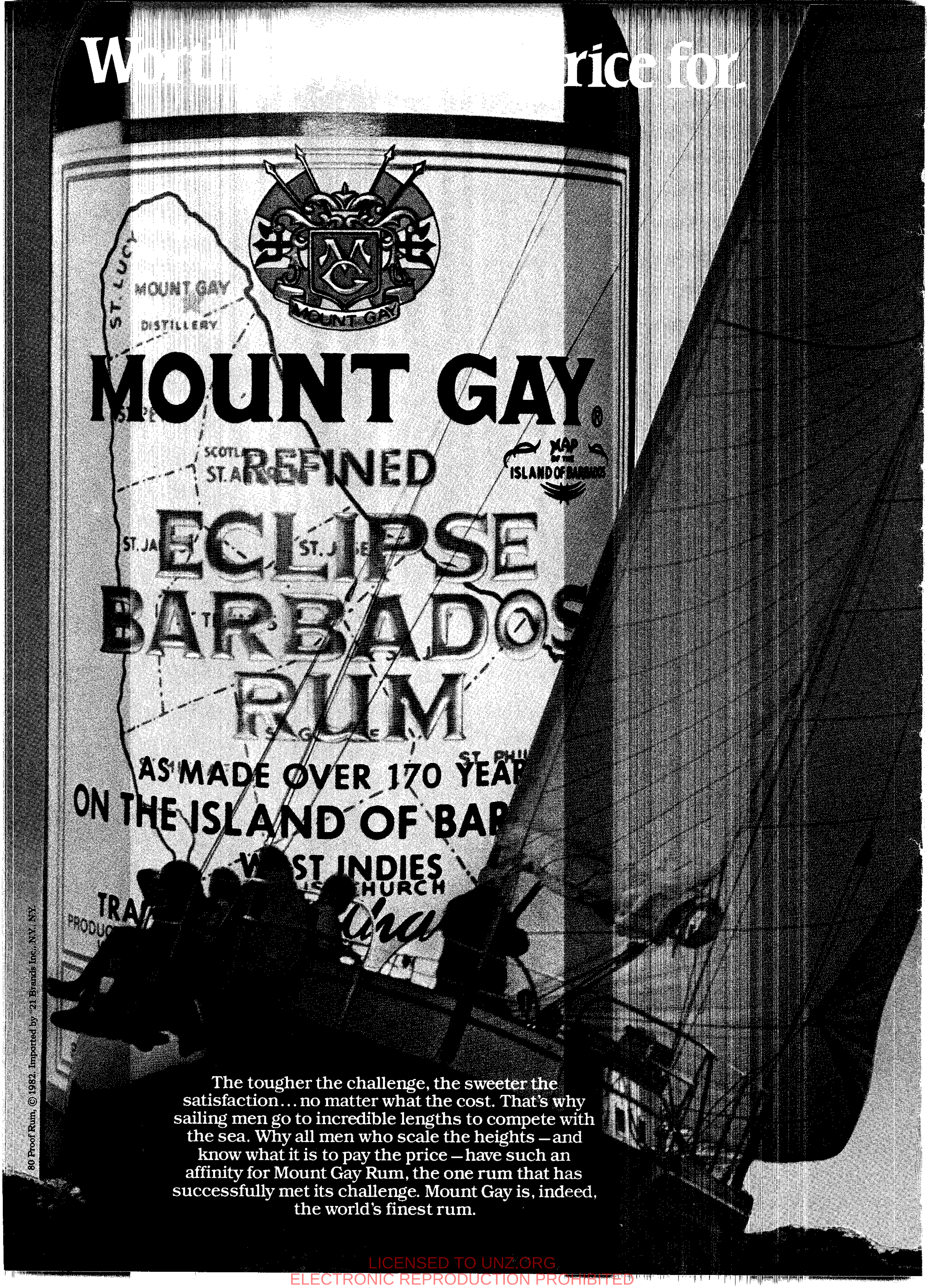
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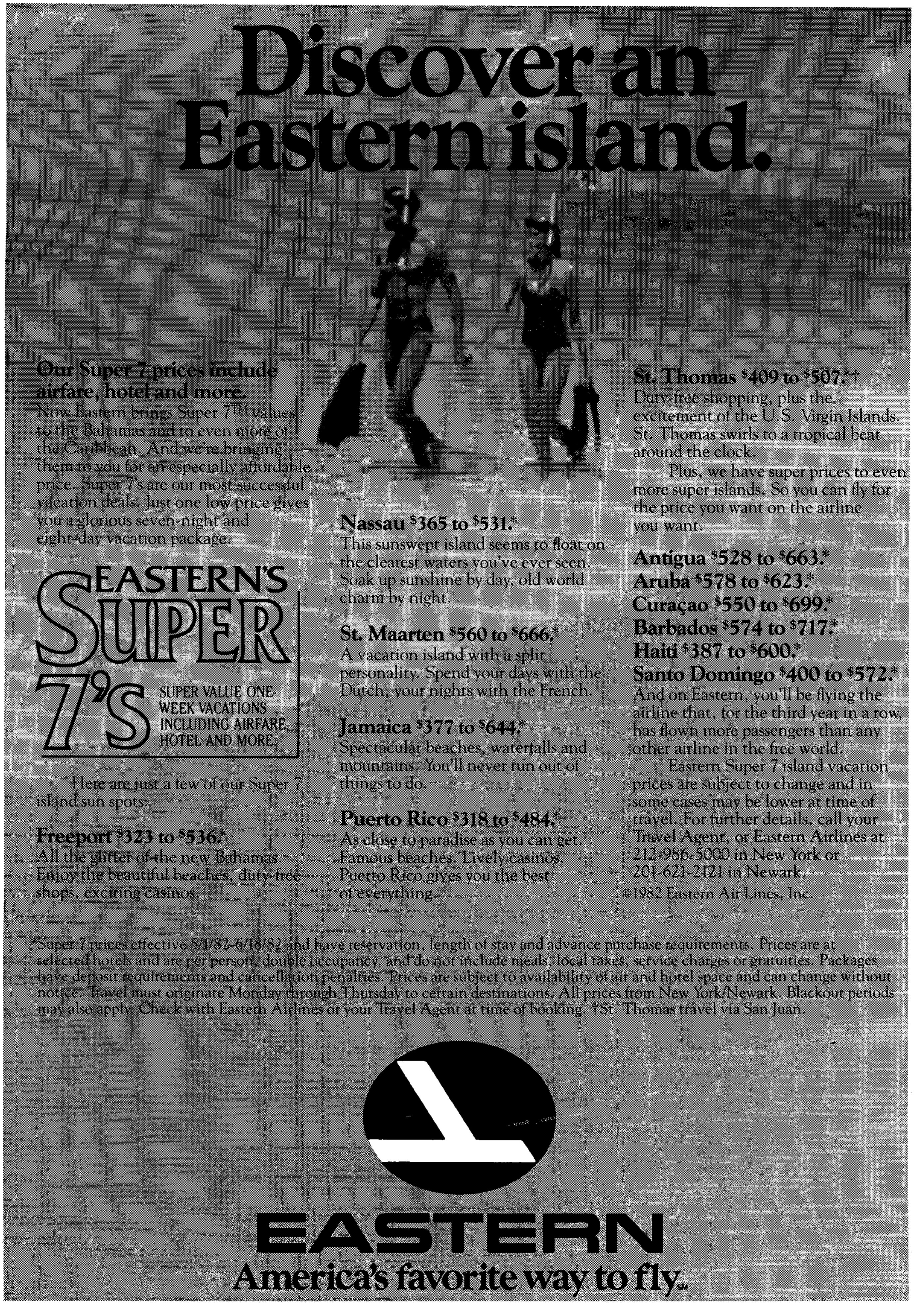

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Now, Hong Kong on the Hudson?

By Harvey D. Shapiro

The principle is simple: Slash taxes and regulations in slum neighborhoods like the South Bronx, and the government just might stimulate business in the country's most blighted areas. The plan to set up such "urban enterprise zones" was the brainchild of an odd Washington pair, Republican Jack Kemp and Democrat Robert Garcia, in 1980, and has since become the centerpiece of the president's domestic programs. Supply-siders like the notion's emphasis on the market. Liberals seem to be going along, too. Regardless of its viability, it's the only game in town.

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Starting Over

By Marie Brenner

Ellen Norman (as we'll call her) was, at 42, learning to live alone for the first time. She had married young and devoted herself to traditional concerns: her children, her looks, her husband's career. Now, suddenly, her marriage was over, and she had to endure the small indignities of being newly unattached. It was time to begin handling her own finances, to learn to date again, to establish a whole new life. Her progress was not all downhill.

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Photographed by Wolfgang Hoyt

Keens, the storied chophouse, has been restored to its former grandeur.

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One night away may not a vacation make, but if you can spare a weekend, we have the haven for you. Here—for the hassled New Yorker in need of remedial pampering, the sports buff, and the culture enthusiast seeking new delights—are beaches and forests, mountains and mansions, historic cities and summer resorts . . . all within a reasonable weekend's drive.

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Geer, DuBois is a small advertising agency with big advertising impact.

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The recession's first major bankruptcy has occurred. Are others to follow?

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By Anna Wintour

The seventies gave rise to an acting style—brooding, inarticulate—that mirrored the self-involvement of the "Me Decade." Now we are witnessing a revival of social activism and, with it, the emergence of a new style of actor—articulate, involved. John Shea is such an actor.

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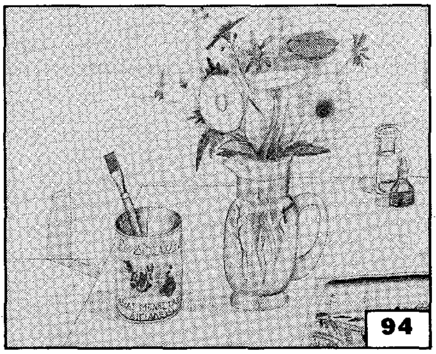

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Cover: Photographs—bottom, Allan Weitz; top, Co Rentmeester. *Models: Pat Fowler and Ethan Brent from Central Casting, Inc., of Baltimore. Stylist: Susan Volk. Special thanks to the Baltimore Office of Promotion and Tourism.*

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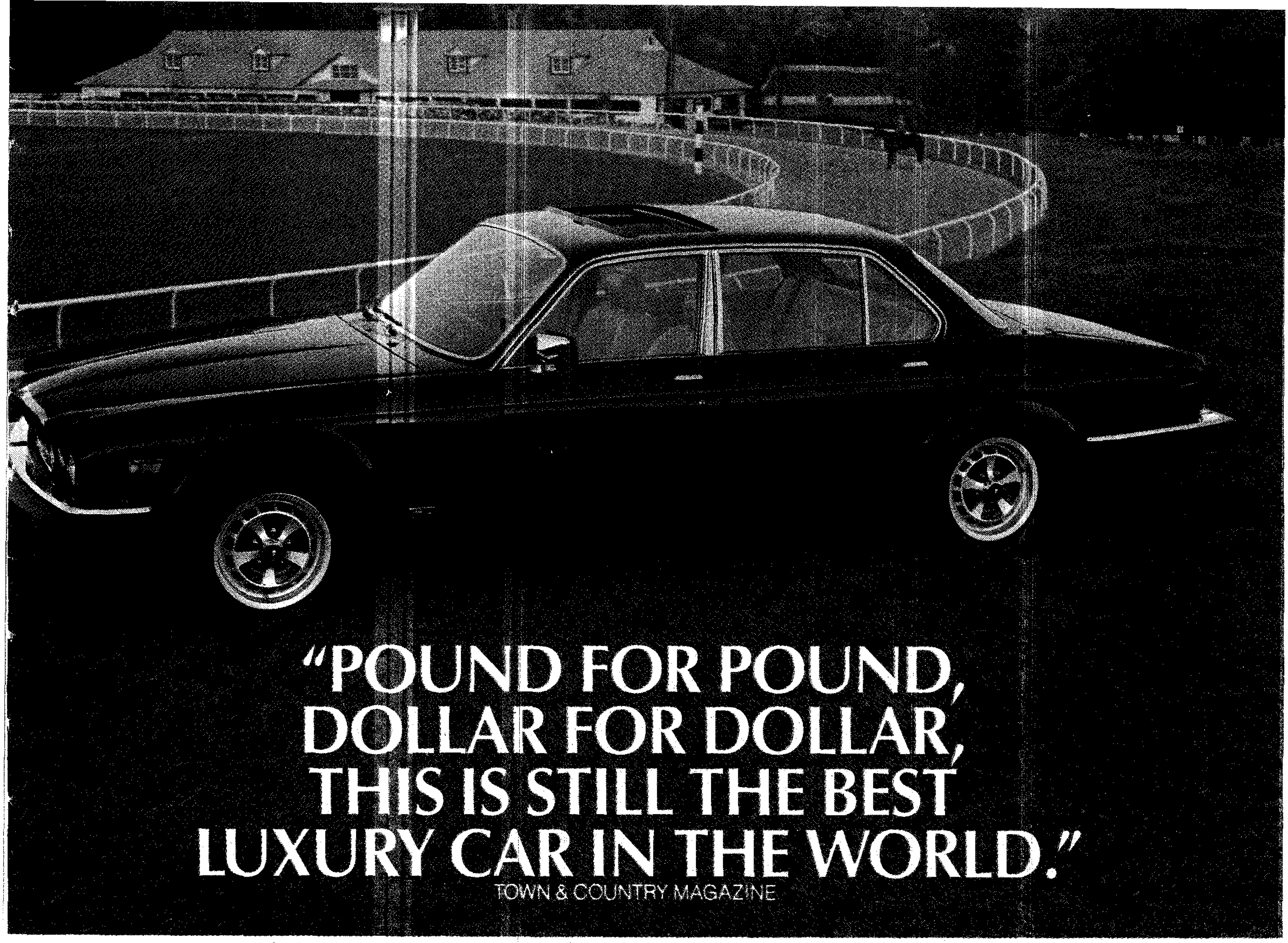

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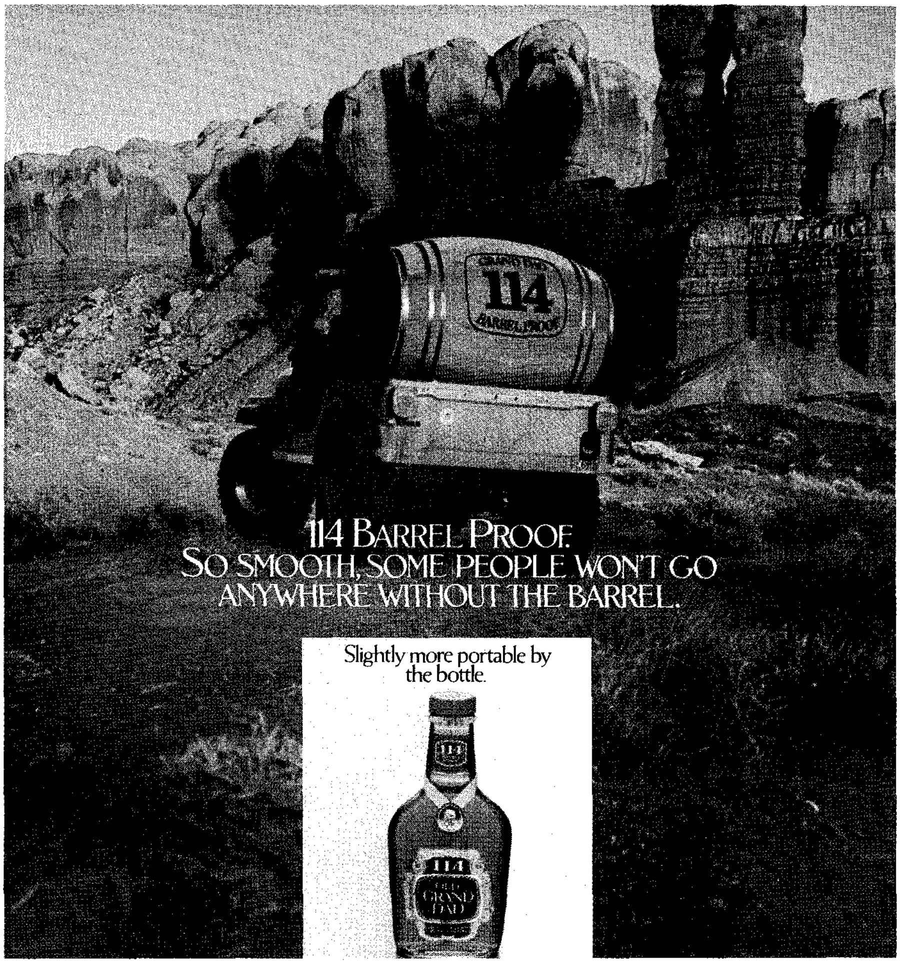
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LETTERS

The Mamas and the Papas

AT LAST! OUR UNALLOYED DELIGHT IN our two boys has never been fully understood by those of our friends who had their kids in their early twenties and somewhat resented the "interruption" of their own lives. Now, perhaps, thanks to Linda Wolfe ["Mommy's 39, Daddy's 57—And Baby Was Just Born," April 5], they understand the contentment of motherhood at 35 and fatherhood at 32, with career goals realized, grand tours fully savored, and an easy willingness to set aside a couple of decades to do the toughest and most rewarding job of all.

Naomi Patlis
Douglaston, N.Y.

AS A PSYCHOTHERAPIST AND A 37-YEAR-old full-time working mother of two children under 5, and as the stepmother of a 14-year-old, I applaud your focus on the 30-plus first-time parent. This is another significant new type of family form that has emerged in the eighties and that has some fascinating implications for the present and the future: (1) Older parents are less likely to have *their* parents available to be grandparents to the baby. Grandparents, if living, may be too infirm to supply an active support system. Older first-time parents need to look to other sources (friends, baby-sitters, neighbors) to help form an extended support system for themselves and their child. (2) If one of the parents has an adolescent or adult child from a former marriage, that older child functions more as an aunt or uncle to the baby than as a sister or brother. (3) Older parents are less likely to be living when their baby grows up and has children. So the next generation will probably be "grandparentless." The older sibling who has functioned as aunt or uncle may then relate to his or her half-sibling's children as a grandparent!

Helen Crohn, C.S.W.
Hoboken, N.J.

EVERY STORY HAS TWO SIDES, AND YOURS on older parents ignored the child's side. I know—I was one. My mother was 32, my father 53 when I was born. This June marks my twenty-sixth birthday and the tenth anniversary of my father's death. Play baseball with Dad? When I was eight my friends' fathers were in the prime of their lives; mine was collecting Social Security and beginning an eight-year battle with an assortment of de-

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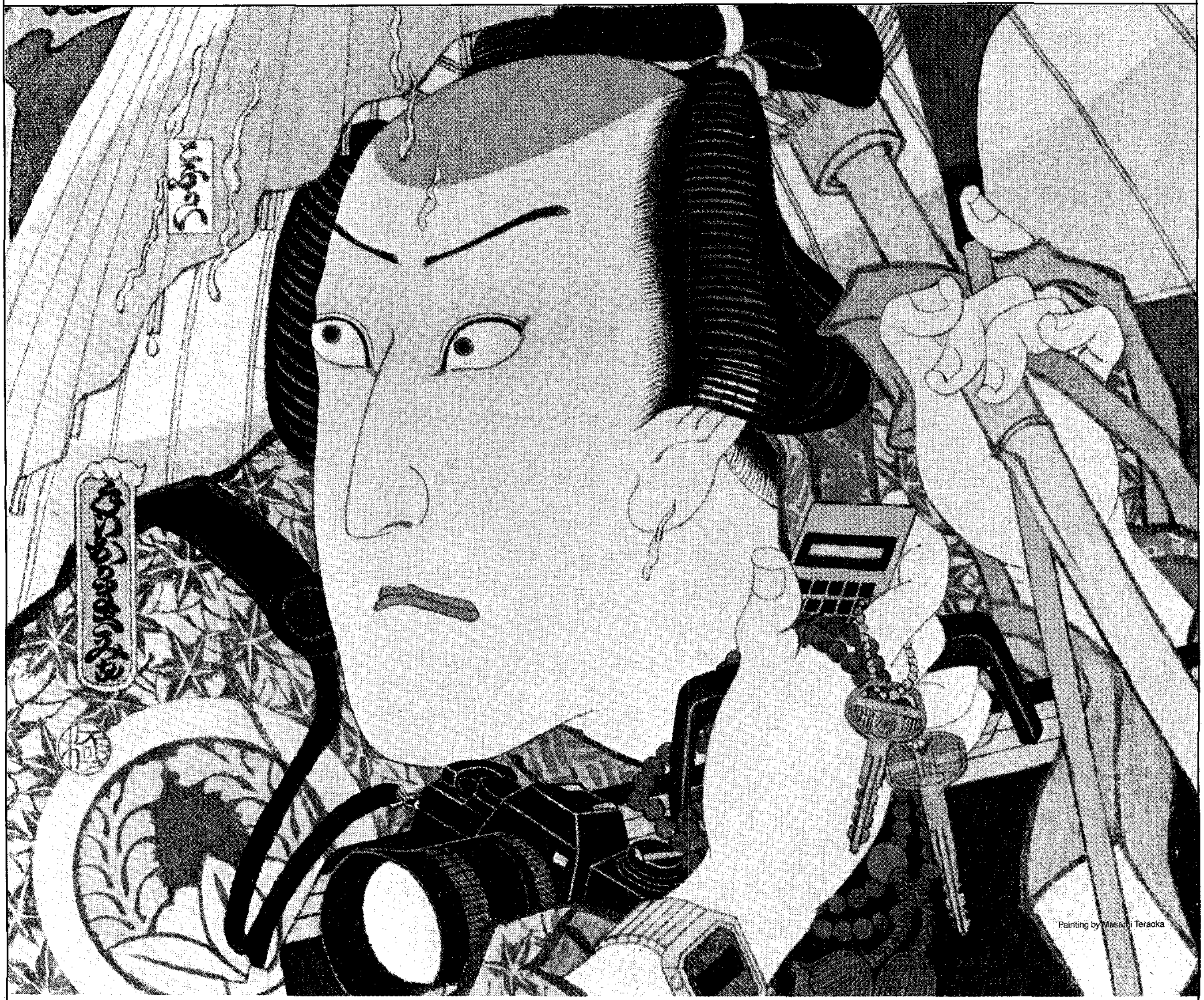
TIME



Painting by Masami Teraoka

Orient express.

Japan's industrial triumphs are not so inscrutable after all. They're based on philosophies that worked wonders for America before we turned our backs on them.

Few things demonstrate so well the uniqueness of TIME Magazine as the recent cover story on the swift and spectacular success of Japanese products in America. It's the commonest of common knowledge. We've all heard that it's happening, why it's happening, why it's good, why it's bad. What's left to tell? A great deal, when TIME explores the subject.

Because TIME offers the unique split-screen insights of a journalist whose two tours of duty as Tokyo bureau chief bracketed the infancy and maturity of Japan's industrial boom. Because TIME reporters and researchers analyzed not only Japanese economic and business patterns, but the personal and cultural mores in which they are rooted. And because TIME is devoted not just to assembling facts, but to causing connection of facts–and correlation of facts–to happen inside people's heads.

The connections and correlations lead to a remarkable observation: that what makes Japan flourish now–the sense of common purpose, cooperation, compromise and consensus–once characterized America's frontier days, but has been lost somewhere along the way.

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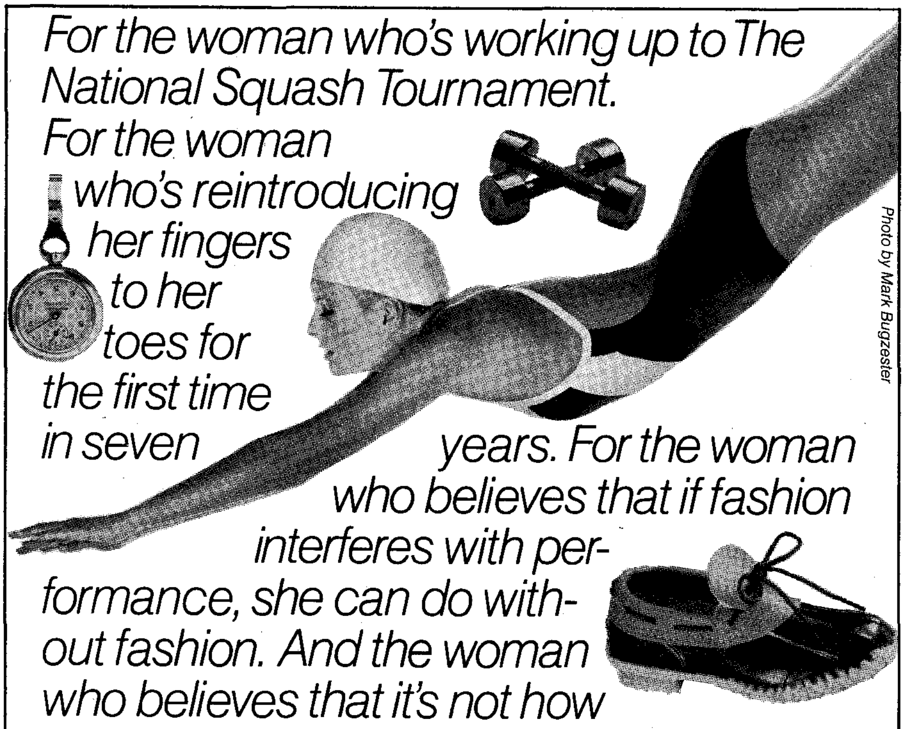

For the woman who's working up to The National Squash Tournament. For the woman who's reintroducing her fingers to her toes for the first time in seven years. For the woman who believes that if fashion interferes with performance, she can do without fashion. And the woman who believes that it's not how you play the game, it's how you dress.

Photo by Mark Bugzester

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generative diseases. My parents separated, and Mom tried to be both parents—noble, yes, but she tried so hard I never felt she had time to be just a good mother. They reunited later, but instead of getting a father again, I had to help my mother care for him when he wasn't in the hospital. The feeling of being cheated, of being different from other kids was intensified by the happy memories of good times we had when I was younger and Dad was healthy. My point is not to guilt-trip older parents, or to advocate discarding the career climb in favor of earlier parenting, but only to urge people to consider more carefully the long-range effects. Children grow up, but parents get old(er).

Name withheld
Brooklyn

CHILDREN AT COCKTAIL PARTIES? A ONE-year-old who sleeps in Mommy's bed and who has never been left in the care of another person? I can't wait for these center-of-the-universe children to grow up. In the meantime, I look forward to another cover story: "Mommy's 54, Daddy's 72, and Baby's 15 and Wants His Own Apartment."

Suzanne S. Henslee
San Antonio, Tex.

IT SEEMS TO ME THAT THE LUCKIEST OF your mothers ten years from now will be those with the *oldest* husbands—specifically, husbands of retirement age. After all, someone will have to be available to schlepp the child (or children) from midweek orthodontia appointments to music and/or sports-related lessons and games and an endless round of extracurricular activities, not to mention playground emergencies, sickness, attendance at school plays, plus, if you wish, a minimum number of years of religious instruction. Then don't even think about the homework assignment that requires the library (and your help), must be in by tomorrow, and about which you were informed only today; or the lost sneakers that have to be replaced in time for the next gym period; or the gift for the last-minute birthday party. Children are not intentionally greedy, but they are certainly needy. A retired dad, therefore, might present the ideal solution (not to mention, perhaps, a phenomenon of profound sociological implication). At its very best, the role would provide healthy, time-consuming family responsibility for him, and a ready, able, and presumably willing parent for the kids.

Maxine Skopov
Orangeburg, N.Y.

HAVING HAD OUR CHILDREN WHILE WE were in our twenties, and now experiencing the joy of watching our one-year-old granddaughter grow and de-

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No need to fly to the Riviera or even Bermuda, since the nearly endless strands of white sand—from Coney Island and the Rockaways along the Atlantic shores to Montauk Point—are the kinds of beaches of which legends are made. Or, at least, legendary vacations. And picturesque bays and harbors echo back to days of yore on the Long Island Sound. The beachfronts along Lakes Ontario, Champlain and all the Finger Lakes are such stuff as dreams are made of.

Sail On

Long Island is the home of the world's largest private armada—including boats of both the wind-driven and power variety. These are the waters in which the most prestigious international regattas are held.

Less competitive sailors need not despair, however, for the tranquility of a Danube voyage is easily duplicated on the majestic Hudson. Cruises on the Erie Canal recall past days of grandeur.

Similarly, lovers of short cruises across and around European lakes may be very pleasantly surprised by the serenity of a ferry trip across Lake Champlain. And those who prefer their lakeside vacations enlivened by some surrounding mountainous terrain couldn't possibly do better than the combination of Lake Placid, Lake George or Schroon Lake, with the mighty Adirondacks as a backdrop for backpackers.

At the meeting of two great rivers, the Hudson and Mohawk, you arrive at the beginning of the inviting array of waters in the Capital-Saratoga Region.

Fabulous Fishing

Where would you most like to cast your line? In pursuit of salmon on the River Shannon or bigger quarry off Australia's Great Barrier Reef? A waste of time and money, don't you think, when the breadth and variety of fishing right here in New York is all that one could desire.

Deep sea enthusiasts can choose from the huge fleet of charter and party boats sailing from virtually every Long Island cove and harbor.

Further inland, the variety of finny fare is almost infinite. New York State has 4,000 lakes that cover 4 million acres, supplemented by about 70,000 miles of rivers and streams. Fly fishing for trout in this country began in the Catskills, still the prime magnet for dedicated trout fishermen. The fine resorts and scenic vistas of the surrounding Catskill Mountains provide the most picturesque settings from which to set off on a fishing foray. Lakes Ontario and Erie are also fast becoming famous for their huge trout and salmon catches.

There's great bass fishing in the Thousand Islands-Seaway and the Mohawk; bass and pike in the Finger Lakes. Oneida Lake in the Central-Leatherstocking Region is the world's greatest walleye fishery; and salmon fanciers find heaven trolling a fly in virtually undiscovered Lake Champlain. And there's Chautauqua Lake, legendary for its fighting "muskies," who thrive at the base of the Chautauqua-Allegheny hillsides.

Island Idylls

So why long for Greek islands when New York boasts more than 1,800 isles in just the Thousand Islands-Seaway area alone, varying in size from mere rock outcroppings to islands more than 20 miles long. And if you crave castles on the Rhine, New York State has its own at Alexandria Bay, plus the somewhat more modest opportunity to make a houseboat your own castle on a cruise along the Saint Lawrence.

Water For Watching

Sometimes New York waters are awesome as the more than 5,000,000 sightseers who annually gaze at the cataracts at Niagara will gladly attest. Such lesser legends as Victoria and Angel Falls pale by comparison, and it's no accident that Niagara is the most visited natural wonder in the United States. There is something especially dramatic about seeing the globe's greatest watery cascade firsthand, hearing its thunder roar, and feeling its own misty spray in your face. The dramatic Taughannock Falls in the Finger Lakes Region is the highest falls east of the Rockies.

Send For Free Book

These are only ripples on the surface of the world of waters and scenic beauty that is New York. It would take dozens of pages to begin to describe the really infinite variety of New York's allures. Send for a big, 76 page guide to where it's at and how to get there all over New York. It's packed with pictures and maps and little known travel tips—hundreds of ways to make your "I Love New York" vacation the best vacation you've ever had.

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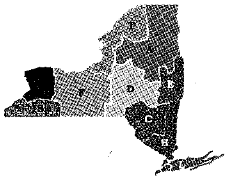
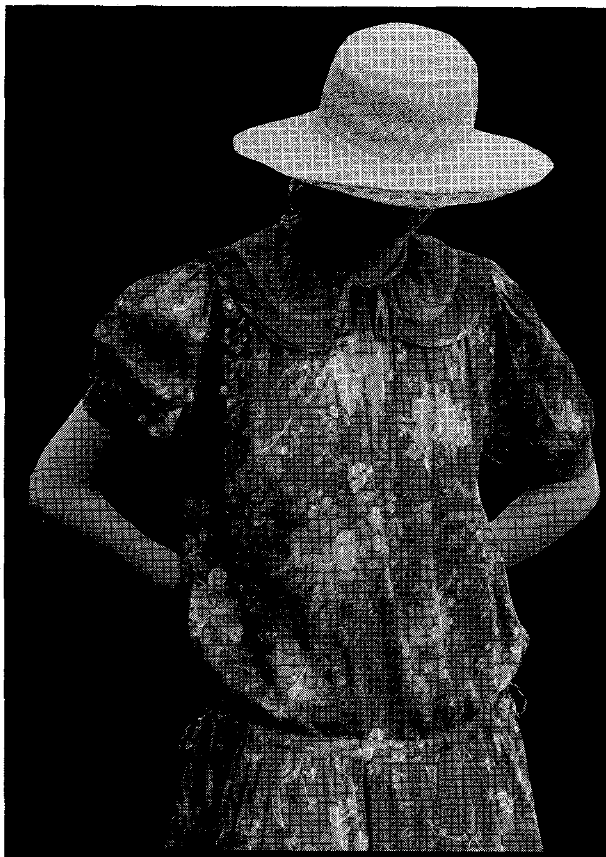
- ☐ Central-Leatherstocking (D)
- ☐ Chautauqua-Allegheny (S)
- ☐ Finger Lakes (F)
- ☐ Hudson Valley (H)
- ☐ Long Island (L)
- ☐ Niagara Frontier (M)
- ☐ 1000 Islands-Seaway (T)



E



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velop, we can't help but wonder how many of the 50-year-old-plus daddies will ever see their grandchildren.

Faith A. Yannalfo
Upper Saddle River, N.J.

WHAT I FIND MORE INTERESTING SOCIologically—and very disturbing—than the fact that women sometimes delay having babies to their mid-thirties or early forties is (1) that so-called "liberated" women still have the psychological need to marry their daddies, men up to twenty years their senior; (2) that society still condones any foolishness a man wishes to commit (such as marrying a woman young enough to be his daughter, and chances are in many instances he discarded a former wife of his own age when she was no longer "cute"), while a woman committing a similar folly would be made the laughingstock of society; and (3) that *New York* Magazine refers to women 32 to 41 years old as "graying," when it is only the old fools they marry who are "gray."

Anne L. Stern
Manhattan

I AM THE CHILD OF A MOTHER WHO WAS in her middle forties and a father in his middle fifties when I was born. When you are young it is great. They are *there* and stable, as you point out. However, as you get into school your parents don't know the parents of your friends; they are of a different generation. Your parents' friends have no children your age. Your cousins are having children of their own. You are odd man out and, horrors, *different*. In your teens you are living with your "grandparents." It is a hard time and this makes it harder. When I was young my parents were vital, energetic, loving, alive people. However, when I got out of college they were old, and I was faced with problems I should not have been facing, all things being equal, until I was in my forties. I have enjoyed my life and it has been good, but I would never encourage someone to have a late only child.

Vernie M. Prater
Arlington, Va.

THE ARTICLE REINFORCES MY FEELINGS about how smart my husband and I were. At 23 we too shared the enthusiasm for parenthood that these graying parents do. We knew at a much younger age the emotional joy and commitment only children can bring. While reading the article, though, I kept picturing these parents at 48 and 76—having to cope with a teenager. We, however, are at a different juncture now. We might consider writing our own article: "Mommy's 43, Daddy's 43, the Kids Are in Out-of-Town Colleges—And We're Free!"

Cynthia Lieberbaum
Sarasota, Fla.

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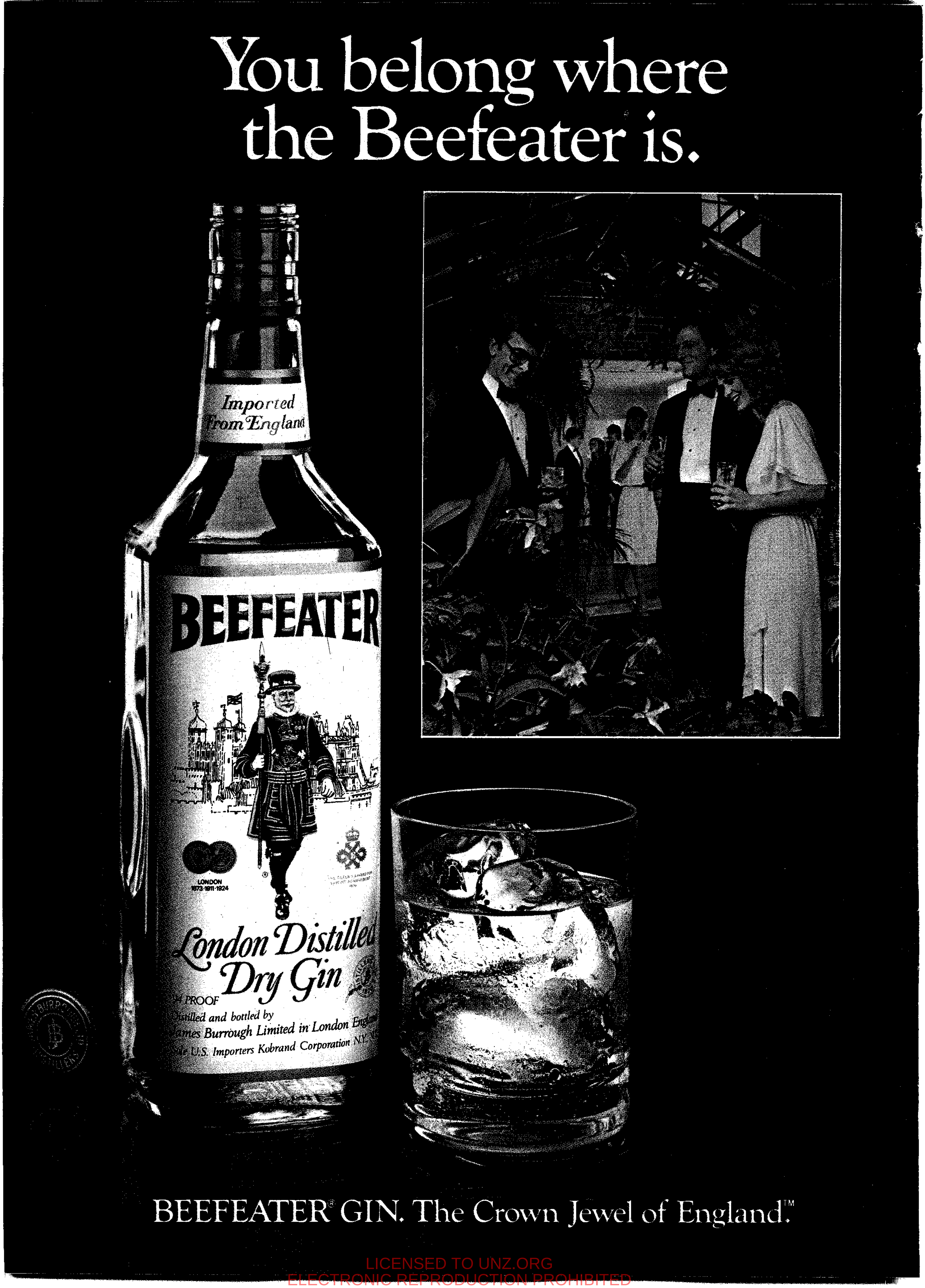
[illegible]
YOU NEED THIS CAR!

[illegible]

DATSUN
[illegible]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INTELLIGENCER

Rubin's Charity a Runaway

Salonkeeper: *A hitch in Jerry Rubin's newest get-together.*

YIPPIE-TURNED-ENTREPRENEUR Jerry Rubin recently launched a series of $6-a-head salons at Studio 54 for “interesting” New Yorkers, declaring that part of the proceeds would go to the National Council on Runaway Children (N.C.R.C.).

That surprised Eric Glass, an ex-director of the Empire State Coalition, which includes most of New York's runaway-service groups. He told *New York* he was last aware of N.C.R.C. in 1980, when it staged two benefits for runaways: “No one ever saw a penny [from the functions],” he alleged.

N.C.R.C. founder James Weschler, of Bronxville, said his outfit is “pretty much a one-man operation” that's never paid cash to runaway groups, because it is $4,000 in debt from the 1980 parties.

He said Rubin offered to donate 16 percent of the income from his first two Studio 54 salons to N.C.R.C. (Rubin and Studio 54 split most of the admission charges.) Rubin asked him to invite 1,250 guests in return, he claimed. “Rubin didn't realize we were considering paying back part of our debt [with the proceeds],” he said.

Rubin denied asking Weschler's help in recruiting guests for the salons, and said he'd been unaware of N.C.R.C.'s background. A $2,400 check will now go to the National Runaway Switchboard, in Chicago, instead of to Weschler's outfit.

Did C.I.A. Bungle Duarte Support?

THE C.I.A. PUMPED MONEY into last month's Salvadoran election, charged a well-placed Washington source last week, but the agency bungled the job at one point, sending the funds to the wrong bank account.

The source, who is close to top intelligence officials, said that the United States and Venezuela funneled a “substantial” sum to the ruling junta to help elect President José Duarte's centrist Christian Democrats.

“Some of the money was going to numbered bank accounts in Panama, but at one point [the C.I.A.] was sending it to the wrong bank account,” added the source. The alleged C.I.A. payments are said to be detailed in an internal government document.

A State Department official said that as far as she knows, the United States aided the election in only two ways: the loan of a Federal Elections Commission official as an adviser, and the provision of $200,000 to pay for election monitors from twenty countries.

The C.I.A. refused to comment.

Qaddafi Still Seeking Go-Between

WHEN DALLAS LAWYER BILL McKenzie negotiated a $1-million, five-year contract for Texas A & M football coach Jackie Sherrill, a lot of people were impressed. One of them, apparently, was Muammer el-Qaddafi.

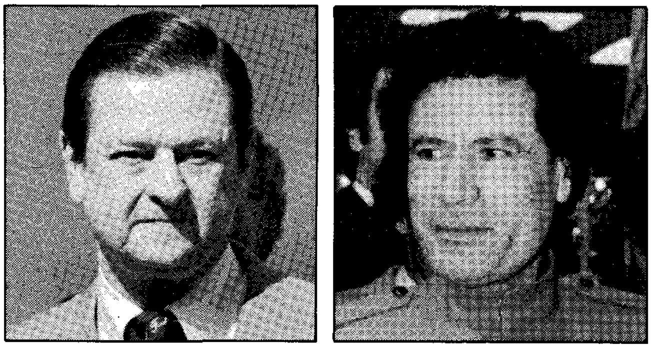
Some weeks after the press detailed McKenzie's February coup, the former Dallas County G.O.P. chairman was called by an associate of his who lives in Spain. “This contact said Qaddafi wanted the attorney to act as a middleman and tell the U.S. that Libya wants improved relations,” McKenzie said.

In a similar overture last year, a Libyan official offered author Peter Malatesta $2 million to set up a meeting with members of the Reagan administration [“Intelligencer,” March 29].

McKenzie, who wasn't offered any money, told *New York* that he wasn't interested in becoming a go-between. He passed word of the call, however, to General Brent Scowcroft, who was Gerald Ford's national-security adviser.

Scowcroft notified the White House of Libya's apparent new attempt to mend diplomatic fences, said a Washington insider.

“Using middlemen makes sense. Libya has dismantled its embassies, so it doesn't have ambassadors who can pass messages through third-party embassies,” the source added.



No deal: *McKenzie wouldn't carry messages from Qaddafi.*

‘Cabscam’: Feds Steamed at Locals

ANGRY FEDERAL LAW-ENFORCEMENT sources claim that New York officials torpedoed a potential sting operation—called “Cabscam”—that was inspired by the recent arrest of an allegedly corrupt member of the city's Taxi and Limousine Commission.

An undercover cop had nabbed Herbert Ryan for allegedly accepting $1,400 in bribes, and federal authorities said they saw this as a way to open a wide-ranging probe of the Queens Democratic machine.

Ryan is close to some leading politicians in the borough, the authorities explained, and could have been “turned” for use as an informer.

But, said the sources, Mayor Koch and his investigations commissioner, Stanley Lupkin, scotched this idea and instead pushed for Ryan's prosecution.

A spokesman for Koch referred *New York* to the mayor's published statement on Ryan's indictment, which didn't mention the possibility of an extended probe.

Lupkin's deputy, Gordon Haesloop, said, “In any investigation you hear rumors that it is the tip of the iceberg.”

Ryan has pleaded not guilty.

BY SHARON CHURCHER

Photographs: top, Andy Levin/Black Star; center left, U.P.I.; center right, Schreiber-Simon/Gamma-Liaison.

Part-Time Co-ops Around Corner

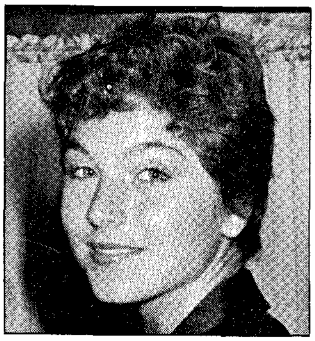
THE TIME-SHARING INDUSTRY, which until now has specialized in selling space in resort co-ops, is about to move into Manhattan.

Kenneth Miller, a local marketing consultant, said that three developers are registering plans for midtown time-share projects with the state attorney general's office. (Miller said that Barclay House in Washington will open soon as one of the nation's first urban time-share developments.)

One of the plans is for a new 200-unit building to be developed by Abe Hirschfeld and his son, Elie. The pair won't disclose its location, but they say buyers will get the use of a one-bedroom apartment for one week every year for a one-time charge of about $9,500, plus approximately $200 in annual maintenance fees.

Their target? Suburbanites who want a second home in the city, corporations, and New Yorkers who need a place to accommodate regular visitors.

Will Tatum O'Neal Develop Catholic Taste?



Tatum: *A Kennedy gift.*

HE'S ONLY SIXTEEN (GOING on seventeen), and she's just eighteen. Still, at least one member of Anthony Shriver's family seems to be taking his friendship with Tatum O'Neal seriously.

Anthony's mom, Eunice Kennedy Shriver (John F. Kennedy's sister), recently gave the young actress *The Case for Christianity*, by C. S. Lewis, a treatise that has a strong Roman Catholic following, a source close to O'Neal told *New York*.

"Tatum's family thinks Eunice wants to convert her to Catholicism. Tatum doesn't practice any religion," said the source. He explained that the star and Shriver, a Washington prep-school student, met in Aspen last Christmas and have been dating ever since.

Mrs. Shriver's secretary said she was familiar with the book (whose author happened to have died on the same day that President Kennedy was assassinated), but she had no idea whether her boss had given it to O'Neal.

Anthony couldn't be reached, but his sister, Maria, said firmly that he was just "friends" with the actress.

Port Authority May Start Taxi Business

UNDETERRED BY THE TROUBLES that beset its last big venture, the $1.2-billion World Trade Center, the Port Authority of New York and New Jersey now wants to invest in the taxi business.

According to a memo obtained by *New York*, the agency's executive director, Peter Goldmark, is proposing a publicly operated taxi company as the answer to high yellow-cab fares between Manhattan and Newark International Airport.

Since New York taxis aren't allowed to pick up return fares at Newark, yellow cabs charge double the metered rate on the route.

This has discouraged travelers from using the Newark facility, says Goldmark's memo, which suggests plowing $2- to $3 million into a 200-car New Jersey–based fleet that would work for the one-way fare.

The agency, which didn't make a penny on the World Trade Center, does not expect to see a profit from its taxi plan, according to a Port Authority official.

"It's a waste of the taxpayers' money," contended transit tycoon Bill Fugazy, owner of Fugazy Express. His firm recently set up a private radio-call fleet that serves Newark for $30, or somewhat less than the yellow cabs charge between the airport and midtown.

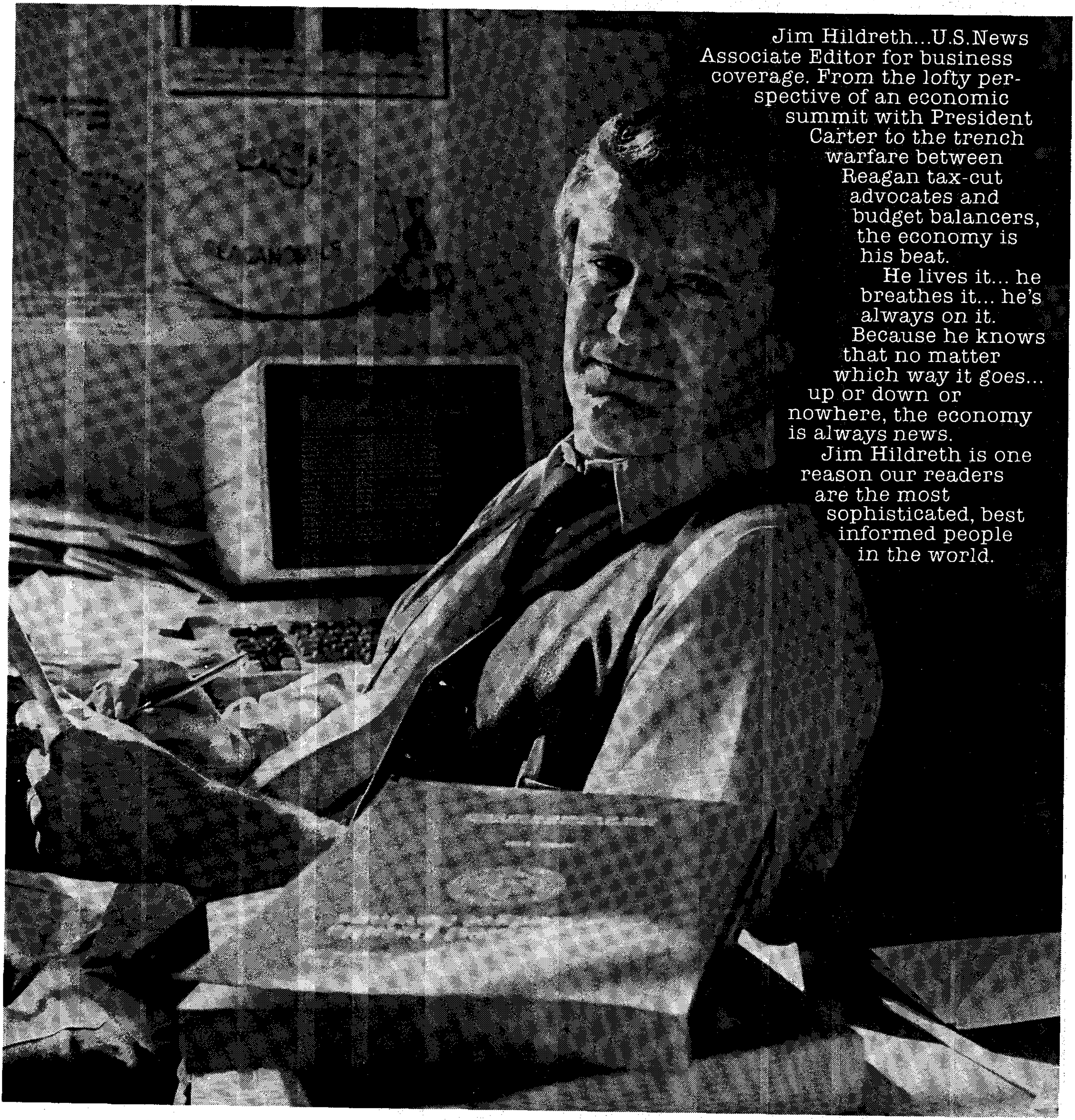
Publishing Notes From All Over

WALTER ANNENBERG, WHO was accused in John Ehrlichman's *Witness to Power* of making a pass at Tricia Nixon while he was ambassador to Britain, is now said to have feuded with Washington hostess Evangeline Bruce during his London years. In *The Annenbergs*, a biography being published by Simon and Schuster, author John Cooney claims the *TV Guide* owner "openly disdained" Bruce and her late husband, David—his predecessor at the embassy. Mrs. Bruce, for her part, is alleged, in review copies of the book, to have joked that Annenberg has a withered ear because "it was nibbled on in a moment of passion." Bruce strongly denies this, and the quote won't be in the final version. Said a Bruce friend, "I didn't hear her make that remark, though there were unfavorable [comments] made about the Annenbergs from which she did not desist." . . . Victor Lownes, fired in April 1981 after 26 years as Hugh Hefner's closest business associate, has been closeted in Aspen, writing a book about the empire he once served. "I refuse to become an invisible man," said Lownes. He confided that *Playboy Extraordinary*, as he is calling the work, will detail everything from intra-office "blunders" to the electronically wired rock outside Hefner's California mansion that asks visitors to identify themselves when they arrive. . . . If it doesn't sell for $1 million, try $2 million. That's apparently the brash philosophy of author Kitty Kelley (*Jackie Oh!* and *Elizabeth Taylor*). After her ten-page proposal for a biography of Frank Sinatra was turned down by Simon and Schuster at the lower price tag (the house said it was worth only $750,000), Kelley put it back on the market for the higher figure. "It's exactly the same outline, and there's nothing new about Sinatra in it," said one puzzled insider.

Kelley: *Price rising.*

Lownes: *Banished Playboy exec will write about the empire.*

Photographs: top, Ron Galella; bottom, Sigrid Estrada; right, Schiava-Spooner/Gamma-Liaison.



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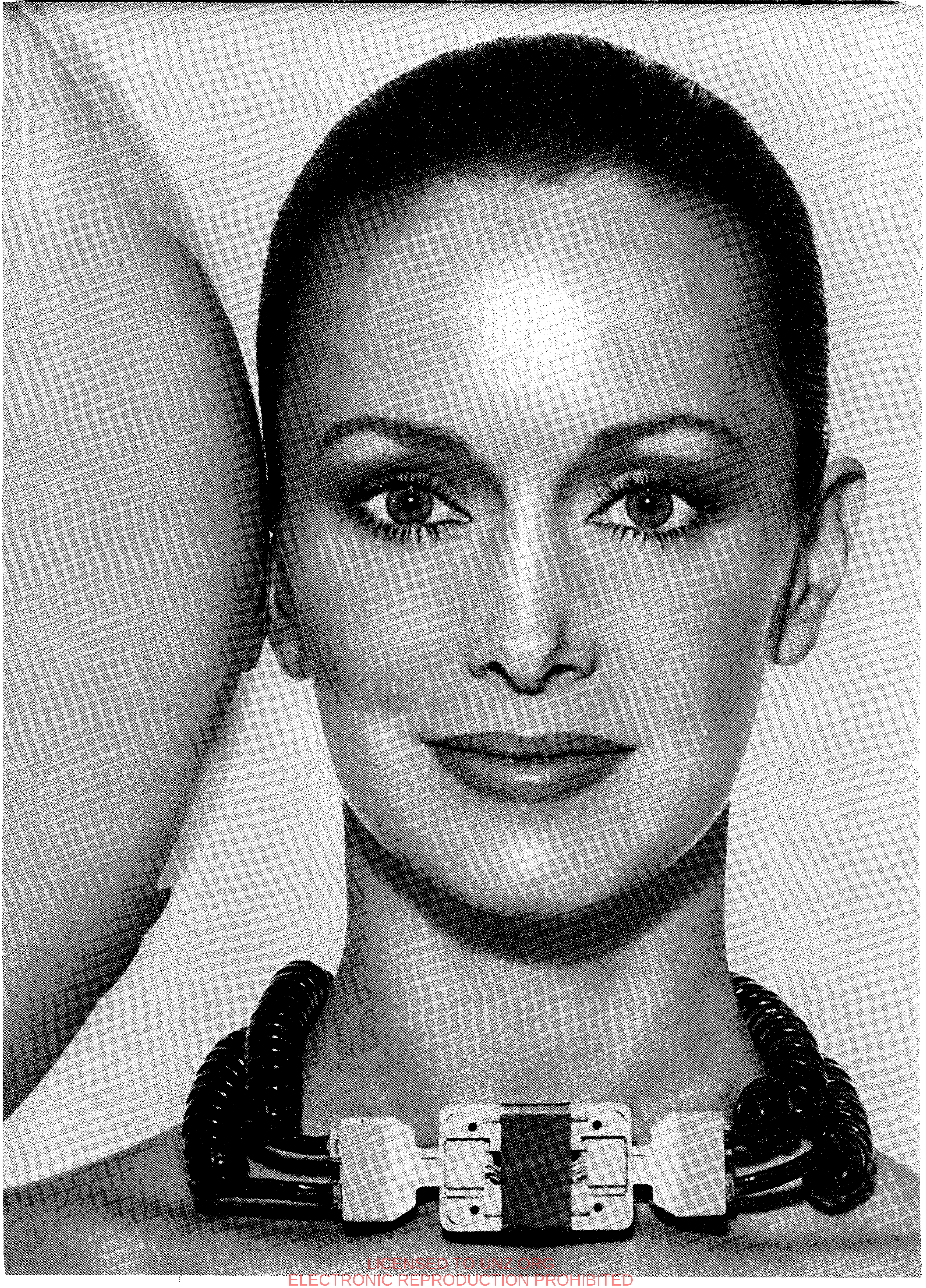

Now: Estée Lauder
and today's technology
bring you super-rich nourishment:

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swiss
performing
extract
a super-rich
nourishing lotion

Swiss
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Its amazing capabilities can help your skin look better instantly.

Fact: Swiss Performing Extract is more than a moisturizer. It is a super nourishing lotion blended in the U.S.A. with natural ingredients including soluble protein: a substance plentiful in young skin.

Fact: Science tells us this natural substance has outstanding capabilities. It penetrates right down to the base layer of cells to help promote resilience, good tone and to maintain optimum moisture balance.

Fact: Swiss Performing Extract performs 24-hours a day. Use it under makeup all day, or before bedtime. Specifically, dryness lines will become less noticeable instantly and you will be on your way to better looking skin. Estée Lauder skin.

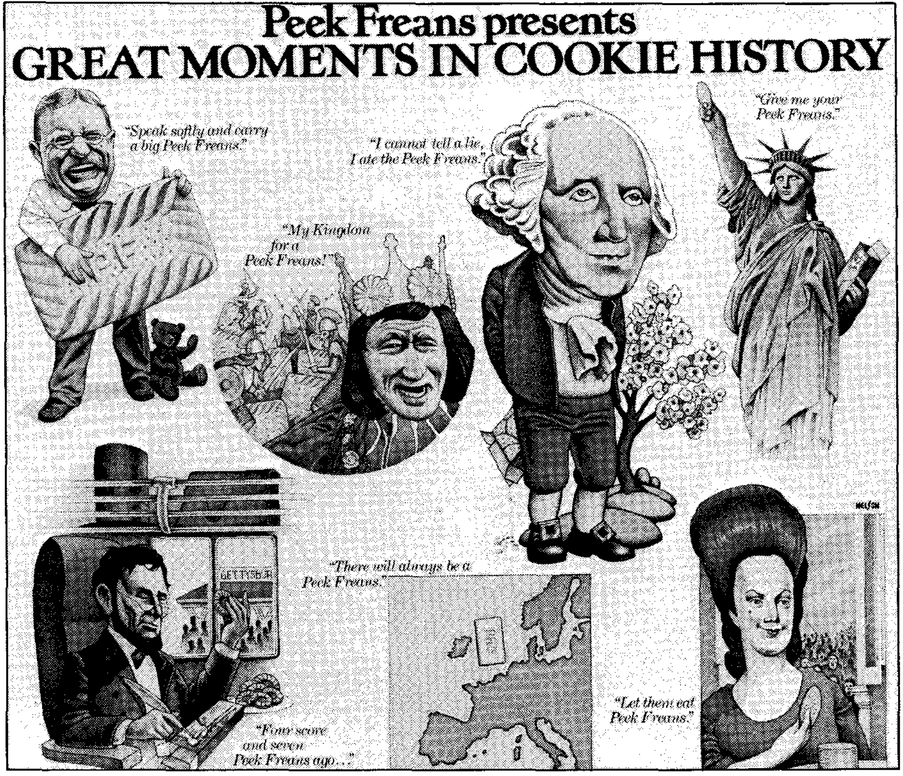
Swiss Performing Extract.
Because makeup and moisturizers can't do it all.

ESTĒE LAUDER

© 1982 Estée Lauder, Inc. Photograph: Skrebneski Necklace: Sharyn Yoshida Hiura, Habitat Designs

On Madison Avenue/Bernice Kanner

GEER, DUWHO?


Peek Freans presents
GREAT MOMENTS IN COOKIE HISTORY
"Speak softly and carry a big Peek Freans."
"I cannot tell a lie, I ate the Peek Freans."
"Give me your Peek Freans."
"My Kingdom for a Peek Freans!"
"There will always be a Peek Freans."
"Let them eat Peek Freans."
"Four score and seven Peek Freans ago..."

Serious business: *This Peek Freans poster was the most stolen in subway history.*

Little Agency, Big Impact

THE GEER, DUBOIS AGENCY WAS RESPONsible for roughly .002 percent of all dollars pumped into advertising in the United States last year. The 44-year-old shop—the country's seventy-sixth largest—has a score of accounts; none bills above $6 million. Geer, DuBois is not what you would call an agency giant; in fact, its president once had a nameplate made up that read, GEER, DUWHO? No, it is not interesting for its size.

Rather, it is interesting for its work. Geer, DuBois gave Foster Grants their cachet, identified Peek Freans as a very serious cookie, and made the Barnes & Noble tag line, "Of course, of course," part of the vernacular. The agency worked with *Life* to turn an oversize red-and-white page into a symbol for the magazine. Geer, DuBois is an agency with a sense of humor—"Are you telling me you didn't say horse?" asked its ads for Hoechst—and a knack for getting a big bang out of a small budget and for making boring subjects interesting.

The agency is also something of an industry anomaly. It is that rare creative business founded by Mom and Pop and successfully continued by Son. In this case the son is Peter Geer, an urbane, 52-year-old copywriter, Oxford scholar, and linguist with a penchant for Japanese, who was an apprentice to David Ogilvy in the early fifties. A chestnut-haired, fastidious man, Geer feels "squeamish" about inheriting the agency. "I have a nagging fear it smells of nepotism," he confides. Twenty years ago Geer inherited a struggling industrial-public-relations agency established by his father, Solon, a former concert pianist and architect, and his mother, Eve DuBois, a public-relations writer. Within seven years of Peter's arrival at the agency, both parents retired to Florida, distancing themselves mentally and physically. Last January, Geer mailed them an updated client list. "It made them giddy," he says.

Today Geer, DuBois does no corporate P.R. and even shies away from publicizing itself. It is strictly an ad agency, run by chairman Geer, who heads the creative team, and president and marketing mavin Richard Seclow. Though much of its advertising is still the business-to-business kind—for I.B.M. data-processing systems, I.N.A. business insurance, Mercedes-Benz trucks, and Westwind executive planes, for example—Geer, DuBois has made the difficult transition to the more glamorous and profitable world of consumer advertising. It produced the slick Colorplus cosmetics spot now on TV.

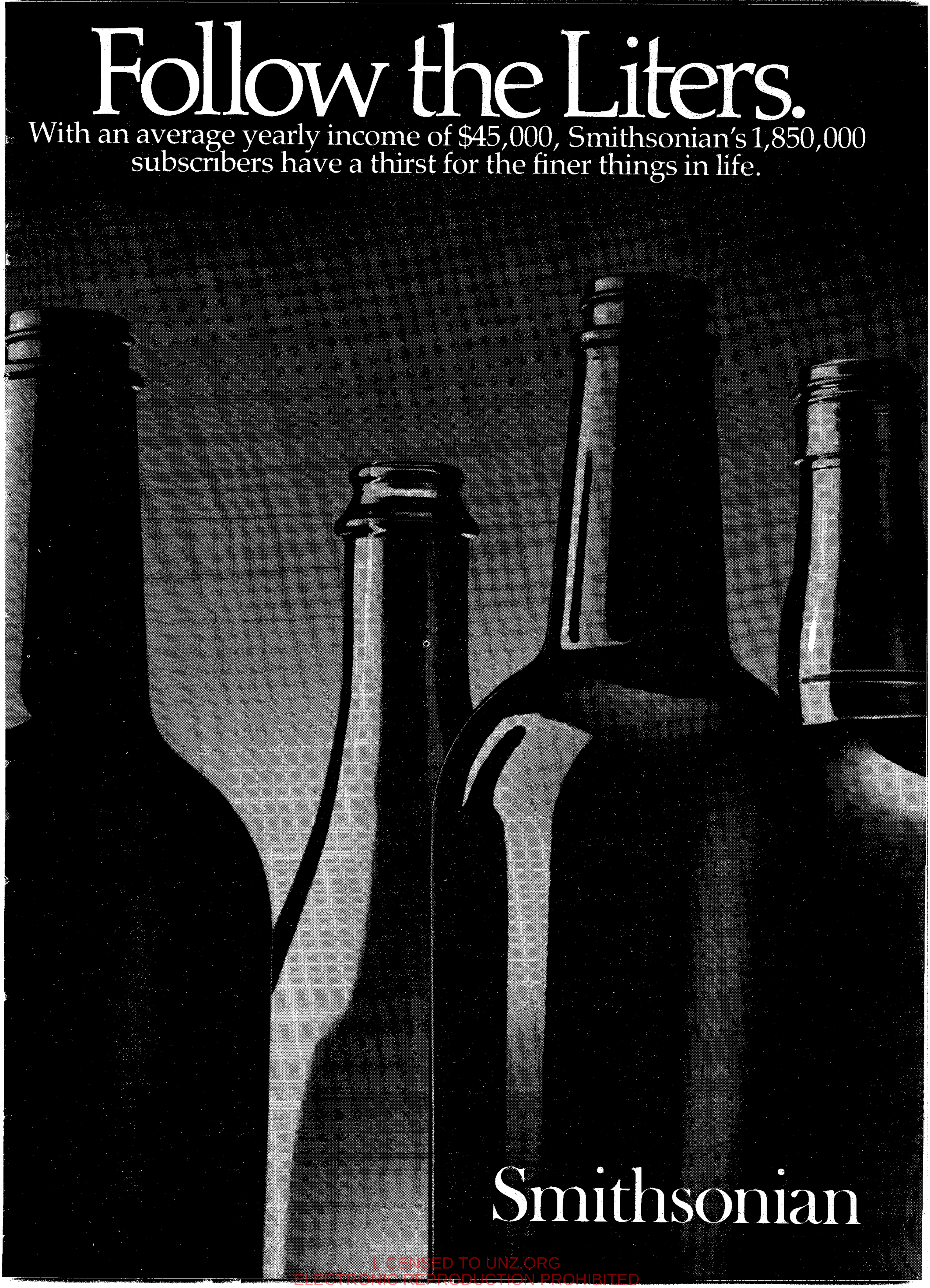
Its address, too, says something about the agency. If you had entered the Geer, DuBois offices a year ago, at dizzying heights in Dag Hammarskjöld Plaza, you could have gazed out at the sweeping panorama of the East River as if from the deck of an elevated aircraft carrier. In mid-November the agency's ten-year lease expired. The landlord wanted $56 a square foot; the agency had been paying $17. Geer, DuBois left midtown for wooden-water-tower land at 17th and Fifth, and twice the space at half the rent. The day before the move, the agency bought three pages in the Sunday *Times Magazine* to run a staff memo rallying its employees, all 120 of them.

"We try to be audacious and a little eccentric," senior vice-president Brian Sherwood has said. "We're never audacious at the risk of being brash or loud," Geer added on another occasion. "Our advertising is intelligent and tasteful. We're not willing to be rude to attract attention." That audacity shows up in ads, in pitches for new business, and occasionally in the agency's relationships with clients.

In its brazen advertising for Atlantic Aviation's Westwind I, for example, the lavatories in the planes of three rivals are described as "embarrassingly unprivate" compared with the Westwind's more commodious commode. The *Wall Street Journal* was so horrified it refused to run the ad.

To persuade Allied Corporation to go glitzy and buy ad time on *Night of 100 Stars*, agency admen dressed in black tie. (The commercials that ran showed four bumblers at a formal dinner wreaking havoc on the carpet. But not to worry: This one had built-in soil protection.) Geer, DuBois also suggested carpeting a stretch of Sixth Avenue in Allied's Anso IV nylon for the occasion.

The whimsical Peek Freans advertising, like most everything done by Geer, DuBois, works better in print and on radio than on television—perhaps because the shop doesn't get much practice doing TV. The average agency spends 65 percent of its dollars on TV; Geer, DuBois spends about 35 percent. The Peek Freans tune—no fluffy jingle—is sung by a snooty fuddy-duddy with piano accompaniment. "Peek Freans are a very serious cookie. They're made for grown-up taste.... Peek Freans are much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L'eggs
136
MINI MARATHON '82
Hurray for me!
L'eggs Mini Marathon '82

© 1982 L'eggs Products, Inc.

Be a star in one of New York's longest running shows.

Here's your chance to really shine in the 11th Annual Mini Marathon sponsored by L'eggs Products, Inc.…even if you've never raced before!

It's easy. Just one lap around Central Park—only 6.2 miles. And think of the mileage you'll get from telling everyone that you took part in the largest and most prestigious run in the world for women only…this year's Official National Women's 10K Championship!

So come on out to Central Park on Memorial Day, Monday, May 31. If you're running or watching, you'll love the show. Hurry, the number of entrants is limited!

To enter this exciting event, send a self-addressed stamped envelope by May 20th to:

L'eggs Mini Marathon
New York Road Runners Club
P.O. Box 881
New York, New York 10150

The L'eggs Mini Marathon is co-sponsored by the New York Road Runners Club in cooperation with the New York City Department of Parks and Recreation.

too good to waste on children. Oh, they're serious, very serious." The "Great Moments in Cookie History" poster decorated subway cars last winter—at least for a short time. The subway-display people say these posters were stolen faster than any others ever.

The agency's audacious creativity shines through at client-pitch time too. To win Mercedes-Benz over to a proposed "Doin' One Diesel of a Job" slogan, Geer, DuBois bought a Benz truck, stenciled the recommended logo on it, and outfitted it as a conference room. Meet us at a truck stop in New Jersey, they told the client.

There is a brashness about Geer, DuBois that rivals even that of Doyle Dane Bernbach in its most arrogant days, in the sixties, when creativity was king. Geer, DuBois seems to operate under the notion that creativity still reigns. The agency is not known for its media buying or for holding its clients' hands. "We do things to please ourselves first," says one Geer, DuBois executive. Perhaps more than most agencies, Geer, DuBois loses business as a result of client mergers and executive shuffles, because it doesn't much cultivate its clients' second-tier people. "Peter's philosophy is to find out who the boss is and to deal with him," the adman adds. But when Geer, DuBois loses business, its campaigns often survive, a testament to the quality of its ideas. Dry Dock Country still lives, though no longer with the agency that conceived it. New England Life left a decade ago, but still uses the Geer, DuBois cartoon campaign: A man about to be struck by a comet, avalanche, or other calamity answers his companion, "My insurance company? New England Life, of course. Why?" Christofle still runs ads similar to the one conceived by Geer, DuBois. While still a client, the tableware manufacturer insisted on adding copy to a four-word ad. "*Pas pendant que je suis là,*" retorted Geer, who is fluent in French. The current Christofle ad has the copy the client wanted—courtesy of another agency.

Still, Geer, DuBois seems to be growing faster than it's shrinking. It won five new accounts last year and lost none. In 1980, it billed $38.6 million; a year later it was up to $48.2 million.

Some of that growth can be attributed to the fact that Geer, DuBois, like other medium-size creative hothouses—Ally & Gargano, Waring & LaRosa, Ammirati & Puris, T.B.W.A., and Lord, Geller, Federico, Einstein—is an "*agence du jour,*" in Seclow's words. "Excellent creative work in a place where the principals are involved is now in vogue again," he explains. "Large companies that wouldn't have considered us before are now giving us serious attention."

Clients swear by the agency. "We

were their smallest account ever, but they treated us as well when we billed $250,000 as they do now that we bill $2-million," says Barnes & Noble president Leonard Riggio. " 'Of course, of course' won awards, and our book-pile ad has been duplicated all over." That spot compares a short stack of books at list price with a much taller pile for the same investment at Barnes & Noble.

Life magazine talked to 50 agencies before selecting Geer, DuBois in 1978. "They sold us on the idea of making few words do," says publisher Chuck Whittingham. "We make quite a splash on a small budget. They've done well by us."

Ditto for Almay. "We were attracted by their breakthrough advertising," says executive vice-president Mark Goldsmith. "Their bright, fresh, exciting approach and very specific suggestions convinced us they could handle it." To add excitement to Almay's line of hypoallergenic cosmetics, Geer, DuBois recommended startling, colorful graphics and the punch line "Make up your mind before you make up your face."

Rival agencies give Geer, DuBois mixed reviews. "They're a mini Ogilvy & Mather alumni association," says Ogilvy president Ken Roman. "We call it our Geer, DuBois branch, and have in fact referred advertisers to them if for some reason we couldn't take them." Both Seclow and Geer once worked at Ogilvy, and Geer, DuBois's first consumer account, Scott lawn products, arrived on David Ogilvy's recommendation. "David judged Scott to be too difficult a client," says Geer. Apparently he was right—the account left Geer, DuBois years ago.

"They've got taste, they're adventurous, and they have a history of making small accounts big," says Dick Lord, whose agency, Lord, Geller, has been compared to Geer, DuBois. But agency heads at some other shops contend that Geer, DuBois is complacent, its work mediocre, and its triumphs flukes. "Peek Freans was an accident, and the good Foster Grant advertising has seen its day," says one agency chairman. Indeed, in one current commercial, an airline passenger commandeers her seatmate's sunglasses and tells him he can reclaim them at her suite in the Savoy. It is a shadow of the 1960s campaign: Wasn't that Anthony Quinn, Vanessa Redgrave, and, yes, Woody Allen behind those Foster Grants?

Still, Geer, DuBois is an authentic success story—especially considering the difficulty, as Geer puts it, of "climbing up from our industrial roots. We've had to make it apparent to clients that we're not just available; we're passionate." Says Seclow, "We've had to show that it's not the size of the dog in the fight; it's the size of the fight in the dog." ▬

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The Bottom Line/Jack Egan

THE BIG-BANG BANKRUPTCIES BEGIN

Chapter 1

YOU'RE ONLY BANKRUPT WHEN THE banks finally say, "No more." That definition of bankruptcy is particularly apt in the present recession.

High interest rates and the country's deep economic slump have created severe financial woes for a growing number of companies, and more and more smaller firms have been going out of business. But until last week, no large corporation had been forced under. The first shoe dropped when AM International filed for protection under Chapter 11 of the bankruptcy laws last Wednesday. The office-equipment producer, formerly known as the Addressograph-Multigraph Corporation, had to resort to this after losing almost $300 million in the last eighteen months and after efforts to keep it solvent failed.

When it filed for bankruptcy, AM indicated that it owed $465 million to its banks and a wide array of creditors. Company chairman Joe B. Freeman Jr. said that mounting losses would have required "concessions from a broad base of lenders," and the company's creditors had apparently decided not to pour any more good money into the highly troubled firm. Therefore, "the complexity of our debt structure and magnitude of interest concessions required were proving too great a barrier to overcome," Freeman said.

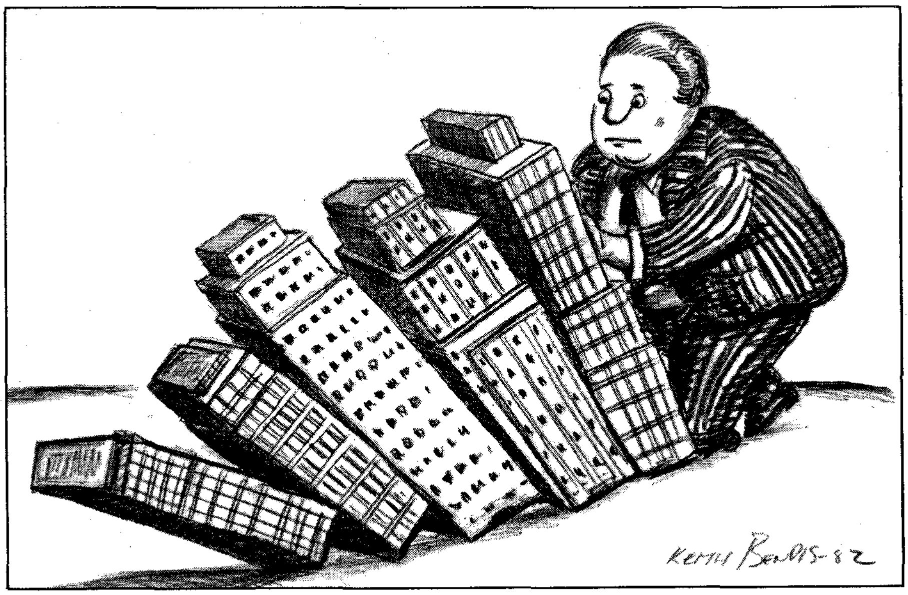
AM's troubles have been highly publicized, so the bankruptcy was not unexpected. But AM's demise may be only the first of several big failures ahead.

Until last week, the nation's banks had been willing to nurse along AM and all the other large ailing corporations. Loan agreements had been revised, debt repayments had been postponed, and other assistance had been made available. That is still the approach being used with International Harvester, Braniff International, and other companies teetering on the brink. Everyone involved is desperately hoping that the situation will improve at these beleaguered firms as the economy mends.

"There's a great reluctance to push a company into bankruptcy if there's a viable alternative," says Ronald Mandle, Paine Webber's banking analyst. The question is just how viable these companies are. If the anticipated recovery keeps moving farther into the future and interest rates stay stuck at punitive levels, it seems inevitable that more large companies will have their life-support systems yanked by the banks.

Commerce Secretary Malcolm Baldrige warned recently that "one or two" large corporations might fail. But he predicted that the country's banks and financial system would easily stand the shock. The real concern, however, is not with the banks, which are in good shape and can absorb some very large loan write-offs; the most serious worry is that big collapses could undermine already weak business and consumer confidence in the economy, sending a signal out that things are worse than everybody thinks. This in turn could trigger a whole wave of bankruptcy filings.

"Right now, the economy is being held together by hope," says Edward Yardeni, E. F. Hutton's chief economist.



"But the vulnerability is very large, and time is running out. Earlier this year, the hope was that we would see a recovery by spring. That hasn't happened. Now many businesses and their bankers are hoping for a summer recovery rather than just giving up. That's based on the expected positive impact of the July 1 personal-tax cut. But if the tax cut doesn't stimulate the economy, we may see some shutdowns by summer.

"The way things are going, you can't dismiss a worst-case scenario," he adds. "That would involve a string of bankruptcies. It's not inevitable by any means, but it's certainly a risk."

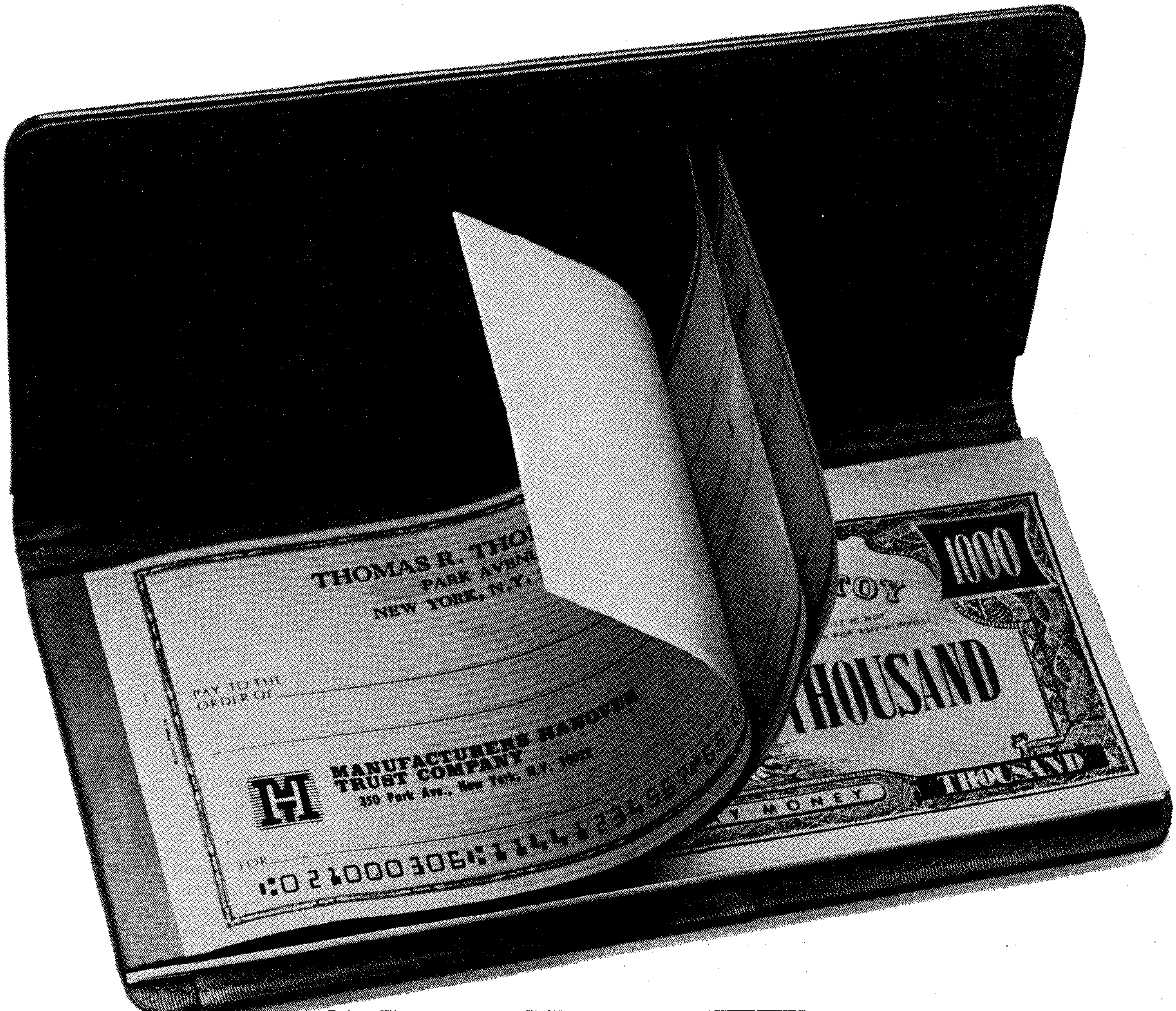
The condition of the most financially precarious concerns—sometimes referred to as the "walking bankrupts"—is not improving. In fact, it is getting worse. And lenders to International Harvester and Braniff must decide in the next few weeks whether to renegotiate loan agreements that were signed only a few months ago and were supposed to keep both companies out of trouble for the foreseeable future.

International Harvester, the giant farm-equipment and truck manufacturer, negotiated a $4.2-billion loan agreement with its 190 bank creditors late last year. But in February, Harvester told its banks that it might be in violation of its loan requirements by the end of April. Specifically, the company's net worth threatened to drop below $1-billion, putting it in technical default. A Harvester spokesman expressed confidence at the time that the banks would soon revise the net-worth covenant to avoid throwing the company into bankruptcy. That may happen, but in such a large loan consortium a few small banks might call it quits rather than continue to make concessions.

Braniff is in even worse shape. At the end of 1981, the Dallas-based airline had a negative net worth of $94 million, meaning that all of its assets, if sold off, would fall short of its debt by that amount. Braniff's bank and insurance-company creditors are currently being asked to restructure over $730 million in debt, taking potentially worthless stock for a big chunk. And Braniff isn't the only airline in financial straits. One reason the banks have been reluctant to put any airline out of business is that the airplanes serving as loan collateral are impossible to sell in the currently depressed used-airplane market.

Wickes Companies, the operator of a chain of lumber stores, has unexpect-

Illustration by Keith Bendis.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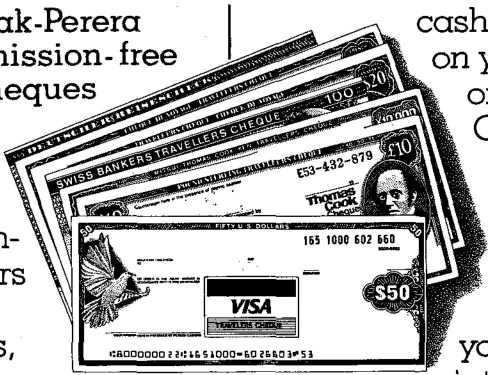

edly asked its 44 banks to delay repayment of nearly $580 million in short-term debt until a year from now. A $70-million loan payment is due at the end of April, and tough negotiations lie ahead.

Although most attention has been devoted to these large corporations, the potential for bankruptcies is far more widespread. The country's savings banks and savings-and-loan associations are already steadily being liquidated in a series of costly mergers supervised and financed by the federal bank-insurance corporations. Just last week, Fidelity Savings and Loan Association, of San Francisco, was forced into receivership and taken over by federal regulators. With $2.9 billion in assets, Fidelity is the largest thrift institution ever rescued by the banking authorities and the first to go into receivership instead of being merged into a stronger financial institution.

The farm industry is in deep trouble, too, with many farmers hard-pressed to repay their loans, and a large number of construction firms are also near collapse. One potential problem area that remains largely unnoticed is the domestic oil-exploration industry. A bankruptcy here, because it is unexpected, could produce the most surprise and dismay. "The economic event to watch out for is another drop in oil prices," warns Yardeni. "A number of medium-size exploration companies are borrowed to the hilt. If they can't pay up, they could cause a lot of grief to the banks."

Even an improving economy won't bail out every company in trouble—the banks, frustrated by a firm's lack of progress even as the rest of the economy strengthens, might finally write it off. "The banks hang on and hang on and hang on," says A. Gary Shilling, who heads his own economic-consulting firm. "Finally, they get to the point where the situation doesn't improve, and they throw in the towel."

The Reagan administration has made it clear that it won't support a Chrysler-type government bailout for other troubled corporations. "It is determined to avoid a situation where companies think they can wait out a period of tight credit and return to their old ways," Shilling says. "Companies got into this by leveraging themselves to the hilt, betting that inflation would continue forever."

Shilling believes that the "disinflation" sweeping through the economy will endure for some time to come. "We are telling our industrial clients that although they are cutting costs as never before and postponing capital expenditures, this isn't a temporary phenomenon. Just as everyone learned how to play the inflation game, now they have to learn to live with disinflation."

For some companies, the lesson will probably come too late. ▬

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Kings: 7 mg "tar," 0.5 mg nicotine—100's Reg: 10 mg "tar," 0.7 mg nicotine—100's Men: 9 mg "tar," 0.7 mg nicotine av. per cigarette, FTC Report Dec.'81

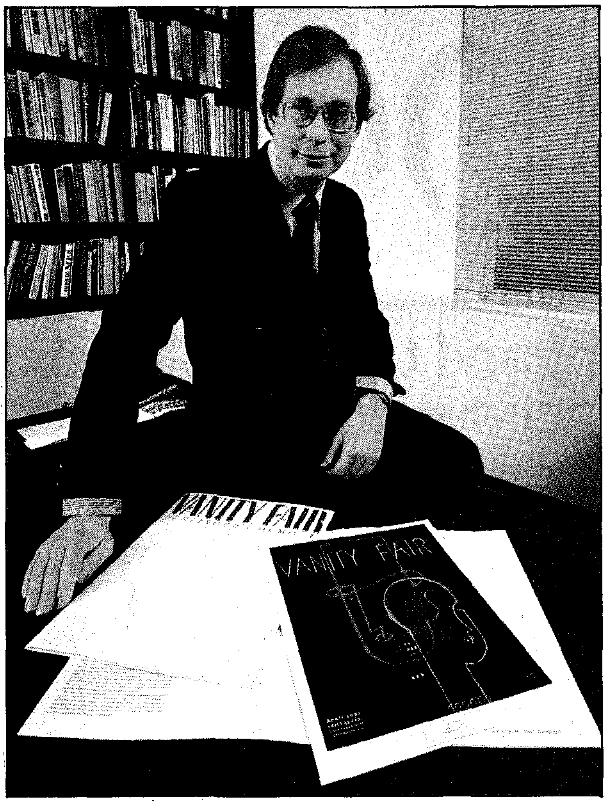
Media/Craig Unger

CAN 'VANITY FAIR' LIVE AGAIN?

A $10-Million Gamble

RICHARD LOCKE SITS IN THE *Vanity Fair* offices, in the Condé Nast Building, on Madison Avenue, and forces himself to smile as a photographer shoots away. "This is a snap, with all the practice I've had posing for Fabian Bachrach," he says, referring to the society photographer. Locke, a boyish 40, assures the onlookers that there is not just a note of irony in his voice but an entire "symphony." He adds, "There usually is."

Of equal irony is the fact that *Vanity Fair,* the magazine that Condé Nast is reviving next year with Locke as its editor, was, in its heyday, exactly the kind of place where editors were practiced in the art of posing for society photographers. From 1914 until its demise, in 1936, *Vanity Fair* served as the witty, charming, literate, and champagne-bubbly voice of café society. It achieved a cachet unmatched by any magazine since. And its appearance next March as a monthly of style and sensibility at a time when demographics and specialized markets rule the magazine business poses some of the more intriguing editorial and publishing questions of the day.



Locke: *Looking for a "unique and individual voice."*

The original *Vanity Fair* lends itself to romanticization perhaps more than any other American magazine. Its contributors included such disparate voices of the era as Gertrude Stein, Dorothy Parker, Jean Cocteau, Noël Coward, Aldous Huxley, Thomas Wolfe, Edmund Wilson, Walter Lippmann, e. e. cummings, P. G. Wodehouse, Somerset Maugham, T. S. Eliot, John O'Hara, Robert Benchley, and Harry Houdini. Among its staff photographers were Edward Steichen and Cecil Beaton. And it brought to America for the first time color reproductions of the work of Picasso, Matisse, Gauguin, and countless other European artists. One of its literary editors was Edmund Wilson. The young Dorothy Parker wrote witty captions, and Clare Boothe Luce later served briefly as managing editor. Its publisher, Condé Nast, would give dinner parties for the likes of George Gershwin, Fred and Adele Astaire, Alfred Lunt and Lynn Fontanne.

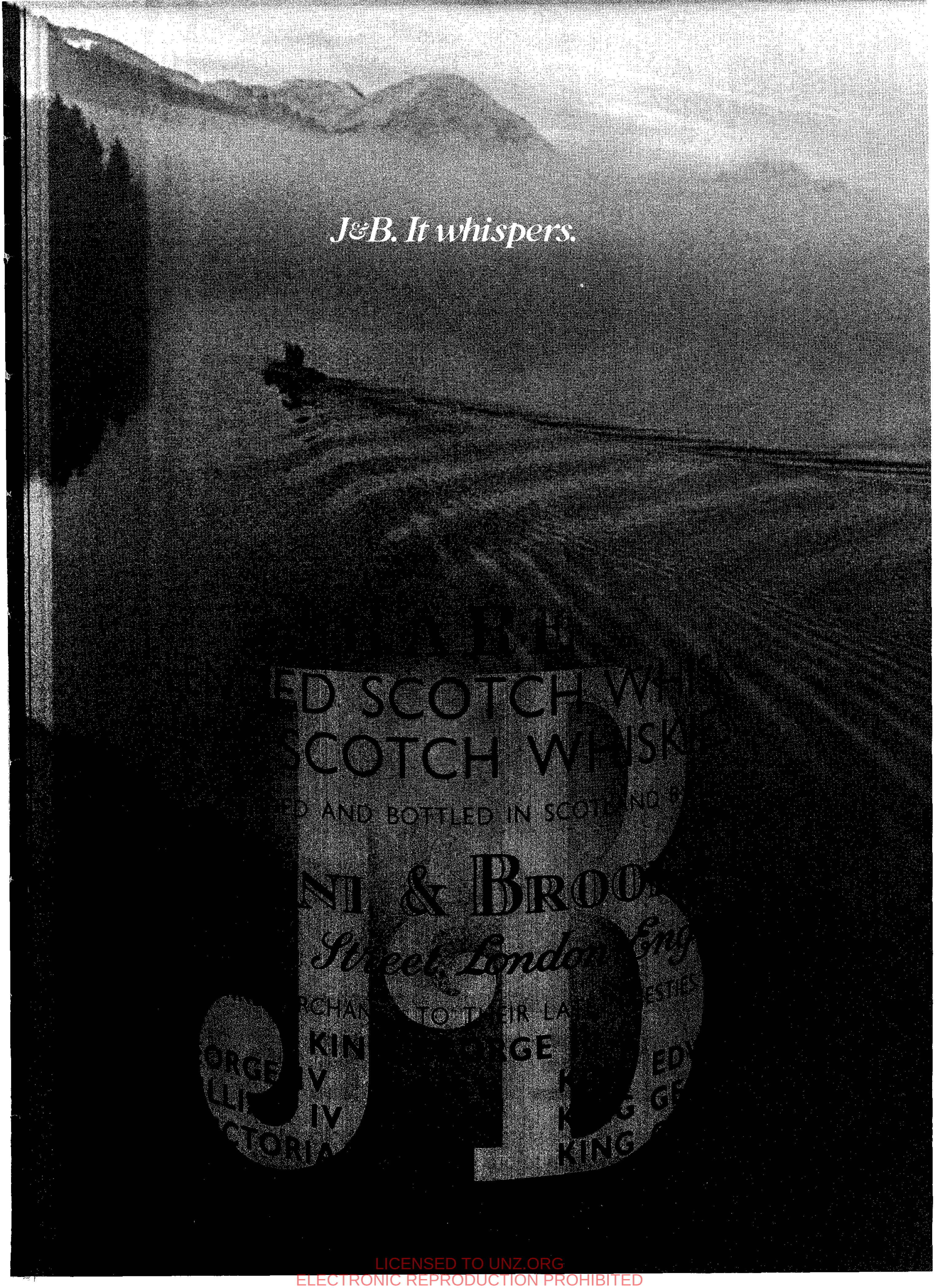
Such a stylish magazine was not without its flaws. Its flippant tone was not well suited to the weightier issues of the day, and the passage of time has rendered many of its judgments ludicrous. In 1932, for example, it extolled the virtues of an up-and-coming young German politician named Adolf Hitler. And as Helen Lawrenson, the old *Vanity Fair*'s managing editor, recalled in a telephone interview shortly before her death, earlier this month, the magazine's demise, during the Depression, may have been related to the way it blithely ignored the fact that many of its readers were jumping out of windows. "Still, it was the magazine of the century," she said. "Crowny [editor Frank Crowninshield] had such marvelous taste, such a kaleidoscopic view of modern life, that everyone, from Winston Churchill on down, wanted to be in it. It had a prestige unlike anything today. I don't see how it can be duplicated."

Today, nobody in the *Vanity Fair* offices wears a pince-nez. Locke looks more like an Ivy League university professor than a dandy and man-about-town. And he is acutely aware that he has a tough act to follow. "The old *Vanity Fair* was an exciting combination of high culture and low, entertainment and seriousness, that seemed to capture the spirit of the times," he says. "But that was the twenties. We can't bring them back, and have no interest in doing so. But we do hope to be able to put together a magazine that is as much a product of this time as the original was of its."

According to Locke, that means a magazine by and for a far broader spectrum than the society crowd at which the old *Vanity Fair* was aimed. "We live in a world in which one can go from hearing Mick Jagger to the Metropolitan Opera's Stravinsky production to the Mudd Club, a world in which writers of the complexity of Saul Bellow, John Irving, and John Updike are best-sellers. That's why the idea of a magazine that is as heterogeneous as our culture is a very real possibility."

Locke has put together a 172-page prototype of the new *Vanity Fair,* which is due to be released to prospective advertisers later this week. Designed by Bea Feitler, who finished it not long before she died, two weeks ago, it is an elegant 8½-by-10⅞-inch monthly magazine that will cover everything from culture—high and low—to public affairs and politics. The cover is a Richard Avedon photo of Mikhail Baryshnikov, and the dummy's text—parts of William Makepeace Thackeray's novel—is filled with graphics by the finest photographers and illustrators around. In addition to arts coverage and fiction, the magazine will have space for lengthy political pieces like those in *The New Yorker, The Atlantic,* and *The New York Review of Books.* Along with Avedon, the photographers include Irving Penn and *Rolling Stone*'s Annie Leibovitz. Among the illustrators are Saul Steinberg, Maurice Sendak, and Edward Koren. Locke says their presence in the dummy indicates only that their work might appear in *Vanity Fair.* Five permanent editorial posts have already been filled, by *Newsweek* book critic Walter Clemons; Elizabeth Pochoda, from *The Nation;* Wayne Lawson and Patricia Towers, of *The New York Times Book Review;* and Stephen Rubin, from a writers' collective called Writers Bloc. Locke refuses to comment on prospective contributors, but the magazine is said also to be talking to *Time*-magazine art critic Robert Hughes,

Photograph by Joe McNally/Camera 5.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John Irving, D. M. Thomas, Leonard Michaels, Elizabeth Hardwick, Robert Rosenblum, and Linda Nochlin. "Our goal," says Locke, "is to establish our own unique and individual voice that will come out of the excellence of our writers. At this point it is impossible to say what that voice will be."

A student of Lionel Trilling's and Susan Sontag's at Columbia, Locke, now president of the National Book Critics Circle, was an editor at Simon and Schuster for three and a half years. In 1969 he moved to *The New York Times Book Review,* where he became a protégé of John Leonard's while the latter was editor. Says one colleague from the *Times,* "Richard had a very loyal stable of writers who liked him a lot. He is intellectual in a very trained, academic way." Adds Leonard, "Richard is one of the smartest people I've ever met. Everything he's done seems to be splendid. He has all the energy that makes a good editor, and to this day I think he would have made a better editor of the *Times Book Review* than I did."

Though Leonard anointed Locke his successor, the powers at the *Times* intervened, making Harvey Shapiro editor instead. "Those years with Leonard were sort of the Golden Age for Richard," a friend recalls. "But Shapiro's ascension made him quite bitter. In addition, there is a certain intellectual impatience and brusqueness in his manner that some take as arrogance." As it is, word is making the rounds at Condé Nast that Locke will not be the editor-in-chief when the magazine gets off the ground next year. Locke flatly denies the rumors.

If *Vanity Fair* is the most ambitious general-interest magazine to be launched in years, that is largely because it has virtually no competition. Indeed, if there has been any single trend in publishing over the past generation, it has been toward specialized publications designed for fragmented markets as defined either by geography or by interest group. Of general-interest magazines with a national audience, the thriving *New Yorker* is an exception. *The Atlantic* faces losses for the next two years, though owner Mort Zuckerman says the changes made by its new editor are finally beginning to pay off in advertising increases. And *Harper's,* also with a new editor, is hunkering down with an austerity budget in order to try to stem losses.

But the billion-dollar Newhouse empire, which owns Condé Nast, produced profits last year of more than $100 million and is not in the business of committing itself to losing propositions. Its launching of *Self* magazine is widely considered to be one of the best-calculated publishing ventures of the seventies. As for *Vanity Fair*'s financing, S. I. Newhouse Jr. says only that its recent test mailing was a tremendous success and that Condé Nast will commit "whatever is necessary" to the venture. He adds that $10 million is the very minimum necessary to start a serious national magazine. Yet the marketing strategy for the magazine is clear. *Vanity Fair,* says Condé Nast, hopes to offer writing that will rival the best. But the magazine will be pitched to advertisers not as a journal of ideas but as a $3-per-issue luxury magazine with an initial circulation of 250,000 along the lines of Condé Nast's *Vogue* and *Gentlemen's Quarterly.*

Says *Vanity Fair* publisher Joseph Corr Jr., until last year the marketing vice-president at Heublein, "If you look at the magazine business, you'll find an extraordinary success lately among upscale magazines—*Architectural Digest, Town & Country, W.* And if you come from my world, the world of packaged goods, you see a rush of premium products. It's the Gucci, the BMW's, the Sevilles, the Mercedes that are selling. So, from a marketing point of view, *Vanity Fair* couldn't have better timing. *Architectural Digest, Town & Country, Rolling Stone*—we will be a package of all that."

Condé Nast is already finding that that kind of package is far more palatable to advertisers than simply an *Atlantic* with fancy graphics. "*The Atlantic* is a very pigeonholed, specific kind of publication," says Ruth Woolard, vice-president of Leber Katz Partners. "But we already believe in the success of *Vanity Fair,* and that's a very unusual position for us to take at this stage. We see it as a terrific vehicle for quality products."

Town & Country may be a long way from *The New York Review of Books,* one of Locke's reference points, but Corr can explain the apparent contradiction. "People talk about demographics," he says. "For us 'psychographics' is a far more useful term. It used to be that you had to be wealthy to play polo. But, today, polo players range down to the guy who works as a mechanic in the garage."

One can almost imagine the typical *Vanity Fair* reader, then: a garage mechanic who puts on his Gucci sportswear and drives off in his BMW to a polo match after reading a leftish treatise on El Salvador. It is a ludicrous anomaly, of course, until one realizes that such contradictions have created the success of *The New Yorker.* Says that magazine's president, George Green, "The market is certainly big enough. The key is having a consistent editorial product that allows the magazine to develop a special relationship with its readers over a period of years. It's tough, but the Condé Nast people are the people to do it if anyone can." ▬

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By Ruth Gilbert

April 19 through 28

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	19	20	21	22	23	24
25	26	27	28			

Three very worthwhile events occurring this week: The March of Dimes WalkAmerica takes place April 25 at Central Park beginning at 8:30 A.M.—call 922-1460 to register. *Lights On,* an all-star revue at the Mark Hellinger April 25, benefits Fight for Sight, Inc., and research into causes of blindness. And the Frederick Douglass Creative Arts Center presents its tenth annual Black Roots Festival April 24 at the Society for Ethical Culture.

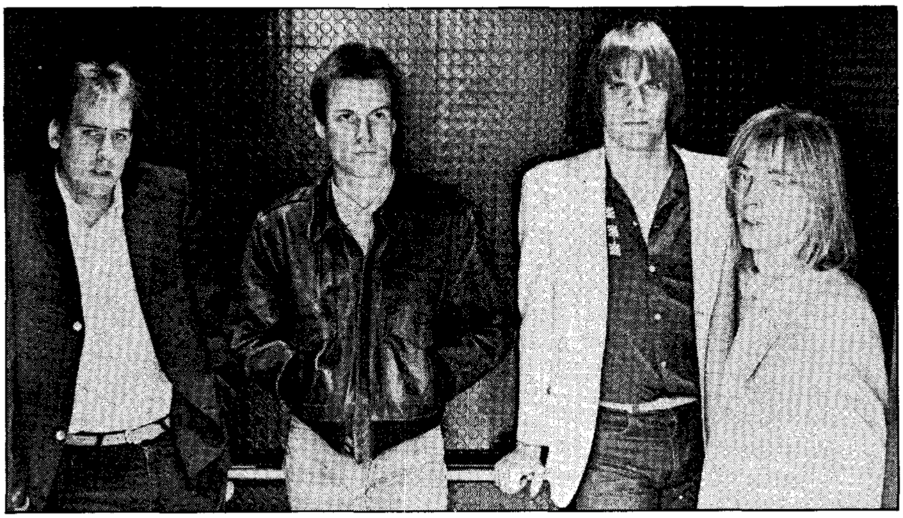
They Got Rhythm Marielle Labèque (far left) and her sister, Katia, are French pianists who specialize in Gershwin. They make their Carnegie Hall debut April 23, playing, among other things, *Rhapsody in Blue* in its original, four-hand, two-piano version.

Better by a Half? *Nine* is a musical loosely based on Fellini's *8½*, with lyrics and music by Maury Yeston, book by Arthur Kopit, and directed by Tommy Tune. Raul Julia, seen here in rehearsal with Karen Akers, stars as an Italian film director involved with 21 (!) women. Previews start April 22 at the 46th Street Theatre.

The Ballet Begins

The American Ballet Theatre opens its new season at the Metropolitan Opera House April 19, bringing us eight weeks of glamorous international superstars (Bissell, Bujones, Godunov, Gregory, Makarova, Tcherkassky, van Hamel), a sparkling repertory, and a slew of premieres.

Martine van Hamel (right) performs in *La Bayadère* April 19 and 21; Danilo Radojevic (top left), Robert La Fosse (holding his hat), and Ronald Perry all defy gravity in *Fancy Free* April 20.



Weasels at the Wonderhorse This Denver-based rock band, attractively named Young Weasels, makes its acting debut April 23 in *Stuck Inside of Lubbock,* a drama about a New Wave group's traumatic return to its hometown. The foursome also scored the production. Downstairs at the Wonderhorse.

Photographs: center, Peter Cunningham; bottom right, Martha Swope.

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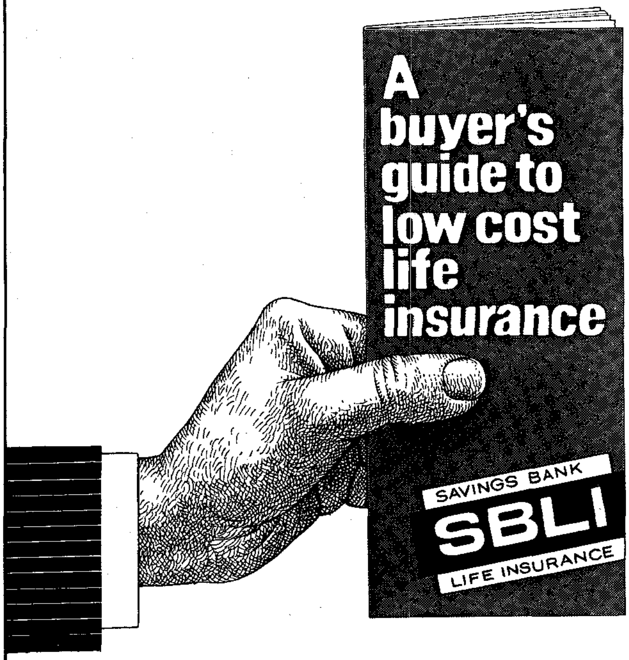
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30	148.70	135.10	25.00
35	186.10	168.00	25.00
40	239.50	215.40	25.00
45	319.00	286.80	25.00

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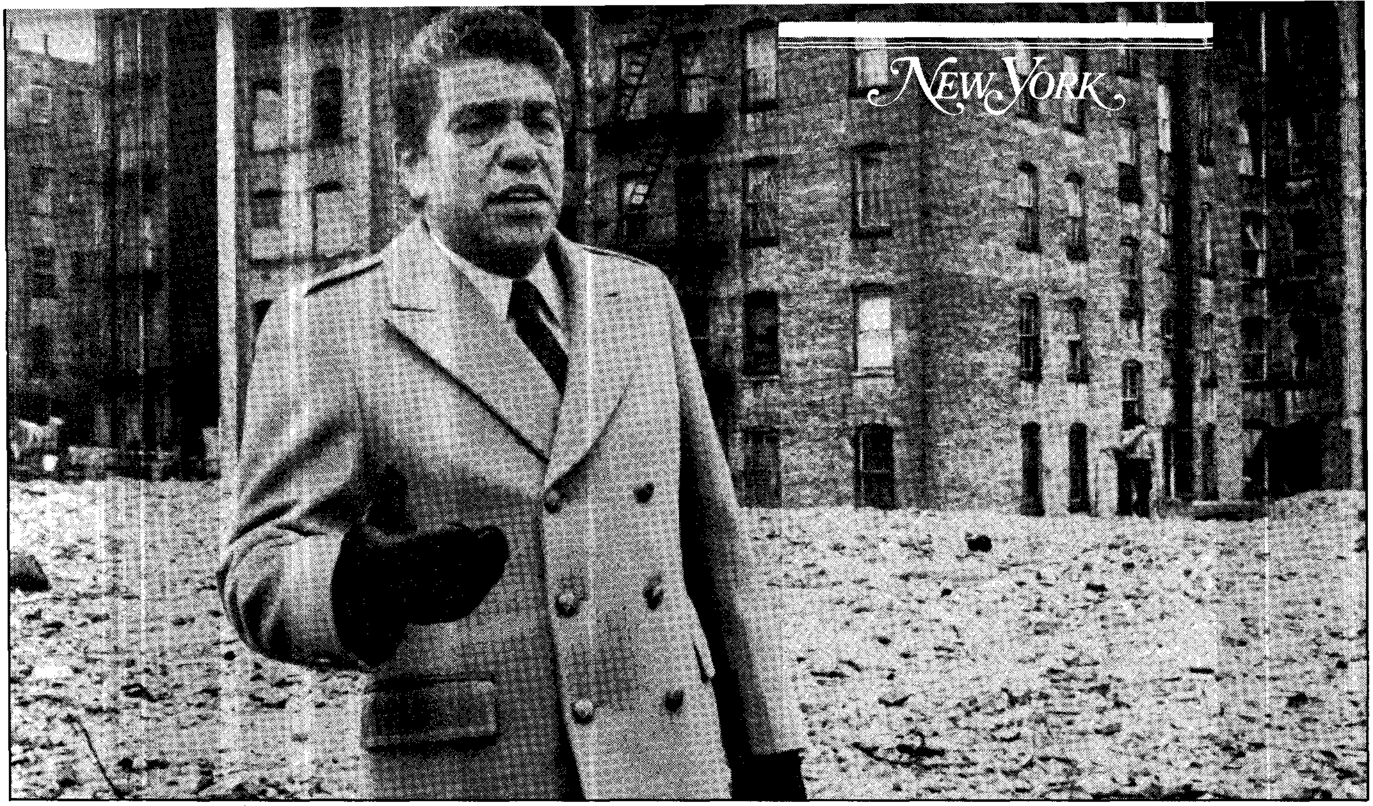

Rubble-rouser: *Representative Robert Garcia has bought some free-market notions for bringing life back to the South Bronx.*

Now, Hong Kong On the Hudson?

By Harvey D. Shapiro

Saving the Slums With 'Enterprise Zones'

The South Bronx, 1988: The old neighborhood hardly looks the same anymore. Long-abandoned industrial buildings along Jackson Avenue have lost their coats of rust and are suddenly shiny and alive, in use again as factories and warehouses. Scattered among them are some new, low, windowless structures crowned with antennae—the signatures of the high-tech industries inside. A few blocks away, not far from the Bruckner Expressway, several Fortune 500 companies have built large plants on burned-out tracts of land.

The jobs and money these businesses throw off have encouraged landlords to spruce up the eight-story elevator buildings and old-law tenements that line many South Bronx streets. Shopping has also picked up as the Hub comes back and the Third Avenue strip welcomes an influx of new stores for the first time in years. The heart of the area's revival, however, is a busy shopping center anchored by Sears and crammed with a bevy of smaller stores. This monument to enterprise has sprouted from the rubble on the Charlotte Street lot where Jimmy Carter and Ronald Reagan both promised a bright future to the South Bronx.

THIS SEEMINGLY FARFETCHED urban fantasy is the offspring of two of the stranger bedfellows in modern politics, Congressmen Jack Kemp and Robert Garcia. Kemp, the Republican ex-football player from Buffalo who quarterbacks Ronald Reagan's supply-siders on Capitol Hill, has traditionally opposed almost everything dear to Democrat Garcia, a South Bronx Puerto Rican leader with a liberal's faith in the power of government to help the poor.

But for more than two years, these two have been huddling together to find a way to attract business and jobs to slum neighborhoods. The device they came up with—the so-called urban enterprise zone—has now been adopted by the Reagan administration and turned into the centerpiece of its decidedly skimpy list of domestic proposals. With Kemp and Garcia on hand last month, President Reagan told a Rose Garden gathering, "Enterprise zones offer a bold new means of invigorating economically crippled communities and improving the lives of some of our most disadvantaged citizens." He proposed to create 75 of them.

The concept is simple: Taxes and regulations are slashed in designated needy areas to encourage businesses to invest there and create jobs. True to supply-side theory, the administration hopes to

Photograph by Robert McElroy/ *Newsweek.*

"...Enterprise zones are the Model Cities movie run backward—the *removal* of government programs from an area, said one official..."

harness the market to pull blighted neighborhoods out of distress.

"Enterprise zones are the Model Cities movie run backwards," says Steve Savas, an official in the Department of Housing and Urban Development. "Model Cities was an effort to create and cram as many government programs as possible into one geographic area. The idea of enterprise zones is to remove as many government programs as possible from an area." Savas, a former Columbia University professor who drafted much of the administration's proposal, says unleashing the private sector would help create a "Hong Kong on the Hudson."

Indeed, the South Bronx is clearly a leading candidate to get the Hong Kong blessing if Congress goes along with the Reagan proposal. It's in Bob Garcia's district and Jack Kemp's home state. It's where the president's putative friend Ed Koch has said he'd like to see an enterprise zone. And, says one administration official, it's also "the paradigm for urban blight. It's the place where you wring your hands and express concern about the plight of the urban poor. And so it's the place where you try to work your wonders as well."

Though a lot of people question just what wonders, if any, these zones will work, the concept has picked up a surprisingly broad coalition of support among liberals, conservatives, minority leaders, and urban officials. This coalition may prove fragile, however. Despite the Kemp-Garcia entente, liberals see enterprise zones as one more way to help the cities, while many conservatives view the idea as a substitute for costlier, centrally directed programs.

In New York City, the Koch administration has supported the zone concept—in part because it's the only bone being tossed the cities by Washington these days. But Karen Gerard, deputy mayor for economic policy and development, says, "We cannot meet economic-development goals by stimulating investment in an enterprise zone while we let other vital programs lapse."

THE CURIOUS BI-POLAR APPEAL of enterprise zones extends back to the idea's origins in Great Britain five years ago. Peter Hall, a city planner and former chairman of the socialist Fabian Society, had concluded that the bureaucracy was stifling the entrepreneurs who had once generated inner-city jobs. His solution: an experiment in "fairly shameless free enterprise."

The idea appealed to the Tories, and after Margaret Thatcher took office, she established eleven zones. The results have been mixed. The British zones are located mainly on vacant or abandoned land outside the cities. Tax concessions have lured businesses, but it's turned out to be mostly warehousing that doesn't employ many people. Thus, though the zones have proved attractive to some established companies looking to expand, they haven't helped solve Britain's unemployment problem.

Meanwhile, however, the Heritage Foundation, a New Right think tank in Washington, got wind of the idea from England and inspired Jack Kemp to begin developing an American version. When his ideas received favorable notice from the Washington *Post*'s black op-ed columnist, William Raspberry, Bob Garcia's interest was spurred.

At the time, Garcia says, "I didn't know [Kemp]. I don't think I ever spoke two words to him." But Kemp asked Garcia to work with him in developing an enterprise-zone bill, and a Jack-and-Bobby team for the eighties was born.

A RUDIMENTARY KEMP-GARCIA Urban Jobs and Enterprise Zone Act was introduced in June 1980, offering certain impoverished neighborhoods a package of business-tax cuts if the local community made some deep tax cuts itself. A refined version of the bill was introduced a year later. While the bills sat in committee, Kemp and Garcia were busy preaching to their respective congregations. They quickly found believers. In 1980, Kemp says, "I put enterprise zones in the Republican platform; Bob got it in the Democratic platform."

Kemp, however, also had the ear of presidential candidate Ronald Reagan, and when Reagan made his requisite pilgrimage to the South Bronx site Jimmy Carter had promised and failed to redeem, he talked of enterprise zones. In his State of the Union message, last January 26, President Ronald Reagan was still promising them. The proposal he finally unveiled on March 23 had taken nearly a year to draft.

"There was a big debate in the White House," Kemp says, between "the libertarian side, which wanted the Britain idea or nothing," and "the more pragmatic side," which wanted something that could make it through Congress in an election year. The only thing that kept the process moving, says one administration official, was that "the president really wanted this."

Under Reagan's proposal, 25 areas would be selected annually for the next three years and designated enterprise zones. For up to twenty years, any new or expanded business activities in these zones would qualify for such benefits as: a 3 to 5 percent investment tax credit for capital spending; a 10 percent property-tax credit for industrial and residential construction projects; a 10 percent tax credit for wages paid to an expanded labor force; and a tax credit for hiring disadvantaged people that starts at 50 percent of the wages paid and winds down over seven years.

The proposal would also give employees a tax credit equal to 5 percent of wages earned in the zone; eliminate any capital-gains taxes; guarantee access to low-cost industrial revenue bonds if this controversial tax-exempt financing device is discontinued elsewhere; and extend the tax-loss- and tax-credit-carryover periods through the life of the zone, so that benefits unusable in one year could be stored up and used later.

The Treasury Department estimates that if each zone employed 10,000 people, the tax benefits handed out would amount to $12.4 million per zone, or $310 million in the first year. The total would increase as zone activity expanded.

So much for the federal-tax cupboard. There's another side to enterprise-zone largess that's put considerably more strain on the left-right coalition. The original notion called for the elimination of "burdensome" federal regulations in the zones. That plan has been largely toned down in the Reagan bill, which talks about easing regulations—but only if state and local officials request it and federal regulators agree. Moreover, rules on discrimination, minimum wages, and occupational health and safety can't be relaxed.

"It's come a long way from the original laissez-faire talk," says an aide to one Democratic congressman. Savas, of HUD, and several White House aides fought hard for lowering the minimum wage in the zones, but ideas like that are political suicide on Capitol Hill. "Bill Gray [Democrat, Pennsylvania], Bob Garcia, and I helped get that out," says Kemp.

In addition to soft-pedaling deregulation, the Reagan plan—though designed to encourage neighborhood participation—also blurs the local contributions. The first Kemp-Garcia bill required local-tax cuts. Mayors of financially pressed cities blanched at that, so the president adopted a New Federalism version of the Metropolitan Museum's admission policy: To get a zone, state and local governments can contribute what they want, but they must contribute something. Suggestions include targeting federal revenue-sharing funds to the zone, improving services there, and simplifying local regulations.

THAT, THEN, IS THE ADMINIStration's offer to the business community—a smorgasbord of tax benefits, deregulation, local contributions, and neighborhood involvement. What kinds of businesses are expected to respond?

So far, no one seems to agree. Says Kemp, "The proposal is aimed at the entrepreneur more than the big corporation." Says Garcia, "We're hoping we can get big businesses as well as local entrepreneurs." His model is the suburban shopping mall, where "you have big national department stores like Sears and Macy's as anchors, and in between are tons of small shops—entrepreneurs, local people."

Pilgrimage: *During the campaign, Reagan visited the site Carter had pledged to redeem.*

Clint Hoch, executive vice-president of Fantus, a corporate-relocation consulting firm, is less sanguine. "We suspect most of the activity [in the enterprise zones] will be among companies who are already in these zones and want to expand," he says.

At HUD, Savas insists the bill is neutral regarding the size of a company. But he says it's been designed—in response to criticisms of earlier versions—to favor labor-intensive industries over capital-intensive ones.

Of course, some people wonder whether any business at all will be eager to take up the administration offer. Roger Vaughan, deputy director of the New York State Office of Development Planning, says, "Trying to influence business-location decisions or expansion decisions through the tax code at this time is a misplaced emphasis." Since last year's tax cut, Vaughan argues, "any business making substantial investments does not have any taxable income." Moreover, he adds, "most studies have shown that federal taxes do not significantly influence location decisions or expansion decisions."

Herman Starobin, research director of the International Ladies Garment Workers Union, worries that a South Bronx zone would attract "nickel-and-dime guys, and it just means they'll close their operations in Manhattan."

WHILE THE DEBATE ON the concept was getting louder around the country, former New York City budget director David A. Grossman tried to figure out what would happen if the South Bronx got enterprise-zoned. Grossman's Nova Institute examined the second version of the Kemp-Garcia bill and assumed it would increase employment 5 percent in the Bronx south of Fordham Road. Grossman calculated that if 4,000 jobs were generated, they would bring $10 million in benefits annually to the South Bronx—which is meanwhile losing nearly $50 million in federal aid this year and next because of budget cuts.

"One large enterprise zone does not appear likely to do more than make a useful dent in the economic problems of the South Bronx, much less the rest of New York City," Grossman says.

Kemp concedes that the strongest criticism of the plan is a criticism of the national economy—that it will be hard to get anything started until interest rates come down and other financial signs perk up. But he insists the tax incentives will attract business.

Garcia has tried to restrain expectations and put some distance between himself and the administration. He says things like "What I'm trying to do is get the debate started," or "This is just a small part of what I consider to be important in rebuilding American cities." But he also makes it clear that he thinks the zones are worth a try. "I believe it can work. And nothing else has worked. There is nothing else in the wings."

One reason for the idea's broad appeal, of course, is that it offers benefits in an era of cutbacks. Although the administration is asking for 75 zones, Steve Savas is concerned that "you can't do anything here except in multiples of 435 [the number of congressional districts]."

"I would hope that we would earmark this so that the concentration would go to hard-pressed areas of the Northeast," Garcia says. But he points out that the federal Economic Development Administration (E.D.A.), when it first "became an agency under Commerce, was only designed for a small portion of the country; by the time we finished with E.D.A., 90 percent of the country was E.D.A.-eligible."

Similarly, New York City will probably find it difficult to choose among potential zone sites. Under the Model Cities program, Lyndon Johnson required the city to designate a single area for benefits. Rather than make such a politically charged decision, the city demanded—and was given—three Model Cities neighborhoods: the South Bronx, parts of Harlem, and Bedford-Stuyvesant.

"Make the whole country an enterprise zone—I'd love it," Jack Kemp says with a laugh. But liberals in Congress are also eager to reshape the proposal. Bob Garcia is concerned about ensuring community participation in the zones. Others believe the Reagan plan needs a mechanism to help finance new ventures. The embattled federal bureaucracy is also looking for a role.

"It's this year's Christmas-tree bill," warns one Democrat. And for just that reason, Roger Vaughan says, "we'll probably have some form of enterprise zone this year." However, Ronald Reagan's supply-side curves have frequently gotten bent by the realities of government as well as economics. This supply-side urban program may ultimately find itself not only moderated but wrapped up in regulations, set-asides, interagency coordinating committees, annual plans, and various compromises.

In order to maintain the odd alliance that has propelled enterprise zones this far, for better or worse the "fairly shameless free enterprise" Peter Hall envisioned is likely to remain an interesting theory. What may emerge instead is a vaguely business-oriented collection of goodies, bland enough to be palatable, but not quite satisfying to either liberals or conservatives. A vast array of interests in Washington have already gone to work carving their initials on the enterprise-zone proposal. As Bob Garcia says, in urban policy "it's the only game in town right now." ■

Photograph: U.P.I.

Starting Over

By Marie Brenner

At 42, she had to learn about men, loneliness, life.

SOMETIME IN THE MIDDLE OF THE NIGHT, ELLEN NORMAN awakened and realized that she was alone for the first time in seventeen years. That day, her husband had left home for good. It hadn't come as a surprise. For months, the Normans had talked separation or divorce, and Ellen had concentrated on what the first days would bring: infinite terrors to be soothed by Valium, the inevitable anxieties italicized by her sleepless nights. If she could just get through the first week, Ellen reasoned—but after that her reasoning stopped.

It was 3 A.M. Ellen got out of bed, and was surprised when she didn't collapse. Instead, she felt strangely calm. She went into the kitchen and made a sandwich, then crawled back into the middle of the bed. Almost guiltily, she turned both lamps on, ate her sandwich, and then reached for a book and read for hours. "I can't explain it," Ellen said much later. "I felt really good. Not elated, nothing like that. Just back in possession of myself. It was like a tiny christening. The whole time I was married, I could never have kept the lights on, read for hours, or risked getting any crumbs in the bed."

That was the beginning of a familiar, harrowing process. At 42, just like many others, Ellen Norman was making a new start in life. *Starting over.* The expression is a cliché of our culture, but that doesn't make the experience any easier to endure. Not for Ellen Norman and not for any of the thousands of others who find themselves in their forties trying to cope with establishing whole new lives. In a way, Ellen Norman's story is a paradigm of modern mores: Her progress has been fairly typical for a woman who is lucky enough to have been protected by upper-middle-class status, to have been a sheltered wife. Her worries are not about where her next meal will be coming from. The mechanics of single life obsess her. How do you live alone? Often, she feels as boy-crazy as a college freshman, fretting about how to act on dates. She has made all the traditional mistakes. She's gone from an authoritarian husband to an authoritarian boyfriend, from loneliness to learning to live without a man. She has had to learn to deal with her finances, her children, her own spare time. She's had to become more motivated in her work. For the first time in her adult life, Ellen is beginning to be truly independent. In the two years since her husband left, Ellen has learned a lot. Mostly, she's learned the marvelous healing property of the simple passage of time.

HER MARRIAGE HAD BEEN TROUBLED FOR YEARS. No one was to blame, not really, although there was a lot of anger on both sides. Ellen was very much a woman of another era. She had been brought up by a well-to-do, strict father who had given her no advice except "Marry well." She went to fine schools: Madeira, then Vassar. She met Paul Norman one weekend at a party in New York. His background wasn't as elegant as hers, but he had a good future at Goldman, Sachs, a lot of ambition, and a strong personality. And he was handsome.

Ellen was 21 when she married. She devoted herself to the traditional pursuits: her children, a twin boy and girl, furthering her husband's career. The women's movement did not entirely pass her by. Paul worked fourteen-hour days; Ellen went back to school. She earned two master's degrees at Hunter College. "I think somewhere Paul and I always knew that the marriage wasn't going to work and that I would have to be able to find a job," she said recently. She taught art at St. Luke's School and gave perfect little dinners at their house on Barrow Street. Then she went to work as an illustrator at a magazine. Ellen also devoted a great deal of time to her looks. She is striking: tall, dark, lean. She wore lots of black; silk shirts, tailored slacks. Looking good meant a lot to Paul. Ellen scheduled daily exercise, weekly manicures, monthly facials. All that activity masked a lot of unhappiness. So did being perceived as beautiful.

Finally, that didn't help, either. Paul would go for days without speaking to her or the twins. They both felt trapped. Around the house, he was moody, given to rages. They saw

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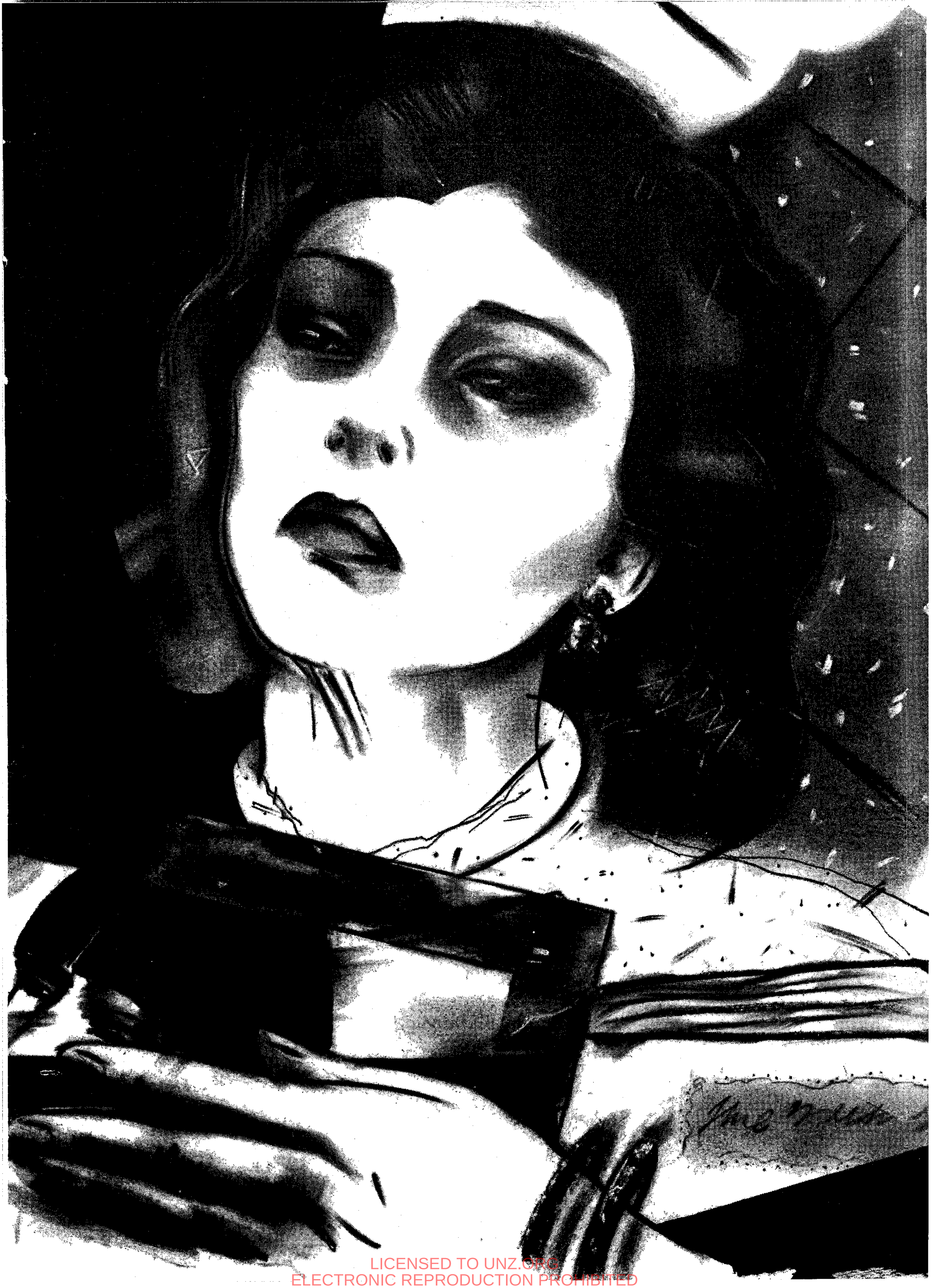
The names and certain identifying details in this piece have been changed.

Illustration by Vivienne Flesher.



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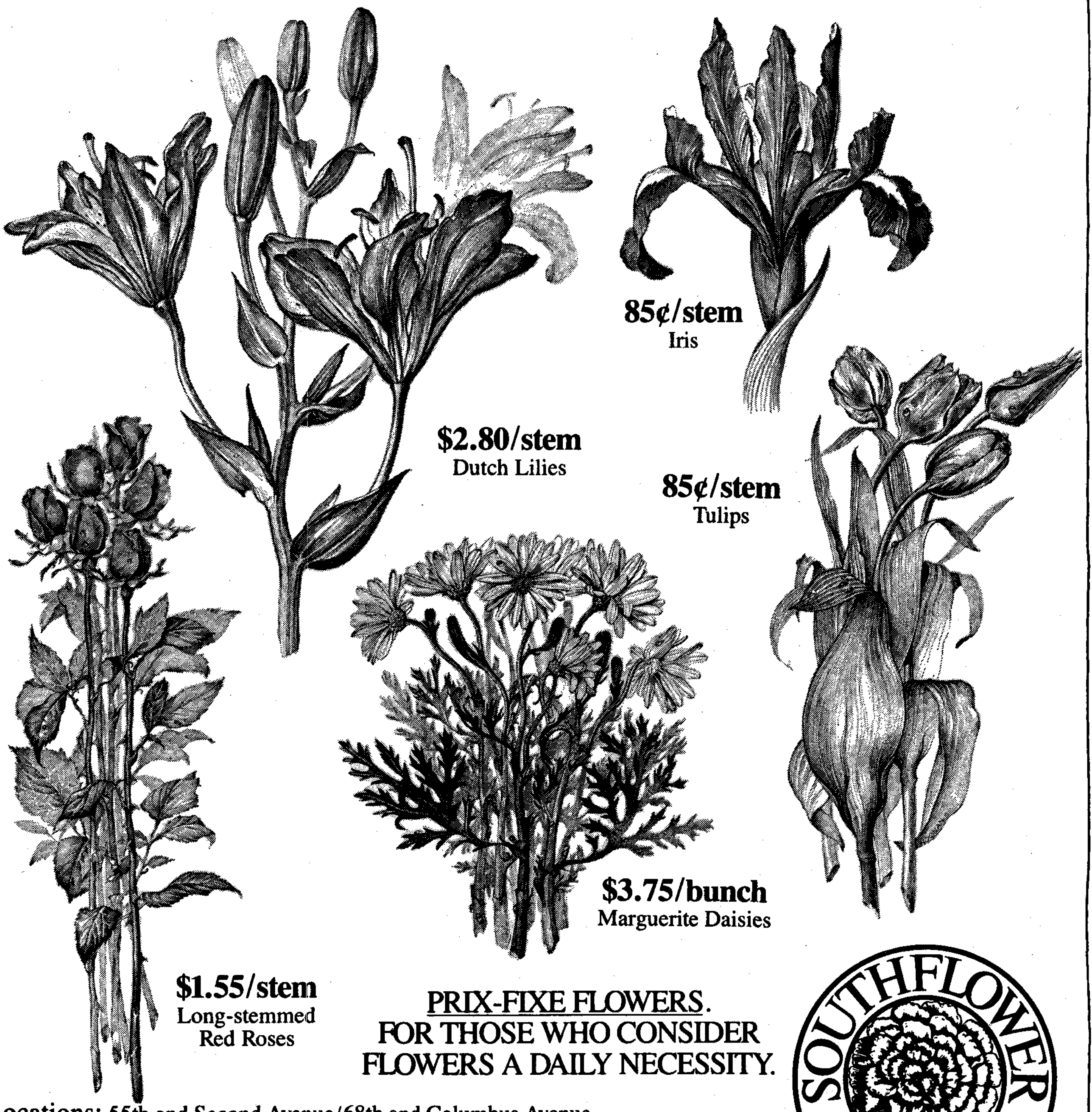

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"...Ellen realized she was doing with her lover what she'd done with her husband—letting him be an authority figure..."

a marriage counselor, who advised each of them to go out alone one night a week, no questions asked. Ellen would wander around Bloomingdale's; inevitably she was home by ten. Paul would return at three. He would berate her for not attracting him anymore. She would respond with silence, convinced Paul was having an affair.

Their problem was classic. As they got older, they drifted farther apart. Each had a meaningless fling. They would talk about separation, then one or the other would back down. It was Paul who made the first real break: He admitted to Ellen he was involved with a young woman at his firm. "Get it out of your system," Ellen said, a response that would have made her mother proud. Thanksgiving came. Paul said he wanted to make a new start in the marriage, and off they went to Connecticut to visit friends. For some reason, Ellen had a copy of John Updike's *Problems* with her, even though she was not an Updike fan. At dinner, she drank an entire bottle of red wine, and later, when they were alone, she exploded: "We'll never work anything out as long as you have a girl friend." The screaming flared into an enormous fight. Finally, Ellen picked up the book and smashed Paul across the face.

He left home the following week. Christmas was coming. It was the twins' final year at Riverdale. To cheer their mother up, they filled the house with friends. After the first calm night, Ellen would wander from room to room like Banquo's ghost, wondering how she would ever get to sleep. Christmas Day, she and the children went to see friends. One of Paul's associates was at the dinner. "Paul has already asked me for all my phone numbers," he said.

ELLEN BEGAN TO SUFFER THE SMALL INDIGNITIES OF the newly separated. She was lonely all the time, preoccupied with Paul and his betrayal, desperate to find out about his activities. Her work suffered. She saw a therapist, who told her the obvious: For years she had felt powerless. But she became too wrapped up in her sessions, for a time even had a crush on her doctor. She could hear herself saying to people at cocktail parties, "Paul and I will never get back together, because he is as distant as my father was, and I realize that I was just re-creating that relationship in my marriage."

She longed to fuse with someone. If it was predictable, she didn't care, and she started buying books on her condition: *Creative Divorce, Singled Out, Living Alone and Liking It.* So Ellen was more than ready when the phone rang and it was a man whom she hadn't seen in twenty years. Of course, she had followed his career. Robert was on the *Times,* a foreign correspondent; he'd lived all over the world. Now he was working as an editor in New York. Ellen and Robert had known each other in college. Ellen remembered him very well: His father was rich, and Robert was scared of him—that had propelled him, his friends thought, on his odyssey abroad. But even in school he had covered up his feelings with bravado. He had been a huge talker and drinker, an editor at the *Crimson.*

"So what have you been doing the last twenty years?" he asked her at dinner, then started to talk nonstop. "Same old Bobby," Ellen thought. He just looked fatter and older. But he was enormously energetic, he ordered in perfect French and talked about Abba and "Abe," and she felt, listening to him, very much on the inside of things. As it happened, Bobby was going through a divorce, too. It was his third to her first, but all during dinner he said, "We're going through the anguish together."

That night he was filled with plans for the future: shows they would see, trips they would take, parties they would give, apartments they would buy. He urged her to quit her job. The next day, baskets of lilies arrived from Ronaldo Maia. Ellen thought this rush was preposterous, but she was flattered. After all, he was Robert Tieman of the New York *Times.* On their third date, he took her to hear Vladimir Ashkenazy. Their seats were *Times*-perfect—tenth row, aisle. On her program, he wrote, *"Je t'adore."* But he was still as sexually shy as he had been in college. Finally, Ellen made the first move.

After that, he called her seven times a day, and each evening brought new faces; they never spent a moment by themselves. "I was totally able to lose myself," Ellen said. "It was absolutely exhilarating." Emotions ran high. Robert was obsessed with Paul. He talked about him constantly, how despicable he was. It was almost as if Robert were trying to give himself a rival for Ellen's love.

But for the first time in years Ellen was having fun. Robert knew every good restaurant in the city; he would organize expeditions to the country and keep her so busy that she was oblivious to her friends' reactions. One friend wrote her a note: "If you're not too involved with Robert, I have someone really nice I'd like you to meet." At first she didn't notice that when they invited friends to dinner Robert monopolized the evening. The invitations were rarely returned.

Months passed. Her children were getting ready to go off to school. They told Ellen they weren't so crazy about her new beau. That made her start to think. "I want you to spend some time with the twins," she told him. His solution was to take the three of them to dinner at Le Cirque. All through dinner he told the twins what they should take at college. "Listen to me," he said. "I know best."

Through all of it, Ellen was strangely passive. "I feel like I'm floating on a cloud," she told a friend. She had taken direction from Paul, why not from Bobby? Her friends worried that she would marry him, making the same mistake again. At the same time, money began to worry her. That was a symbol for a larger worry: She and Paul had started working on a separation agreement. She wasn't ready to cut the ties to her other life. This made Robert furious. "I'm taking care of you now. You have nothing to worry about again."

VERY SLOWLY, ELLEN BEGAN TO REALIZE WHAT SHE was doing. She was allowing Robert to be another authority figure in her life. It seemed impossible to break away. He made her happy, he made her laugh. She wasn't in love with him, she was in love with the idea of him. All through her marriage, she had never realized that part of living was having fun—she had had her children for that. Paul had been so dour, so filled with angst.

Robert began to pressure her: He wanted Ellen to join him in Israel for two months while he was on assignment. He wanted her to go on leave from her job. Typically, Ellen put off the decision. She came down with a bad case of the flu. Robert took off, expecting her to join him. Instead, she called Paul on the telephone. He was feeling rocky, too. Paul and Ellen went to dinner, and then Ellen called Robert: "Paul and I are getting back together." Robert flew back immediately—at last a chance to take on his adversary firsthand. This was Ellen's way of trying to escape. She was still living in the house downtown, and each time Paul walked in she felt suffocated. Their times together were disappointing; they slipped right back into former patterns, the tension and complaints.

"I'm selling the house," Paul told her, a way to force her into a decision. He thought Ellen would protest. She didn't. "It was a relief not to have to take responsibility. Just like always," she said.

The search for a decent apartment began. Robert was

"...One day she woke up and said, 'I'm alone. The house is gone. There are no men in my life. Make the best of it'..."

around, just about as ardent as ever, but now Ellen was changing. She began to pick at him: Lose weight, stop drinking, stop monopolizing every conversation. She had never stood up to any man before. And Robert's reaction was strange. He didn't get angry, no matter how outrageous she became. Instead, he began to be more distant, more self-absorbed, with a shorter attention span.

Events overcame her. Robert started talking about a terrific new reporter at the paper, how he had taken her out to lunch. Ellen made the mystery girl a rival. She begged Robert to come search for apartments with her. He refused. Too busy. She felt incapable of a decision. But, without him, she found a co-op that she loved,on the West Side. It had two bedrooms, so the twins would have a place to stay. Paul worked out an agreement: They would split the money from the house. Robert left town on business, and Ellen did all the paperwork to get a mortgage from the bank.

"I'll call you every day," Robert had said, but he didn't, not even once. Furious, she moved her things out of his apartment. She talked of nothing else. "Mom is acting like she's in high school," her son said. Her friends helped her move from Barrow Street to the first home she had ever lived in by herself. "The minute I got in there," she said, "I began to feel completely free."

But not quite. Alone, she would wake up frightened about money and the future. She was $7,000 in debt. For a time, worrying about money took the place of trying to find a man. She'd had it easy when she was married: All her clothes had been charged to Paul. Once in a while, he would scream about the bills. Ellen's trick was to buy everything in black—that way he couldn't tell what was new. She couldn't adjust to her new status. At a party, she met a decorator and hired him on the spot. The decorator started talking about "shades of bone." He convinced her that she couldn't have anything livable without spending $30,000. Ellen wanted her new home to be flawless, a proper reflection of her new life. That amount of money would wipe her out for years.

For guidance, she went to see an investment adviser who taught a course at the New School and took clients on the side. He talked of "personal profiles" and "computer printouts" and told Ellen he could solve her problems for a $3,000 fee. In Ellen's confusion, she thought, "Money well spent."

What Ellen couldn't see was that both the decorator and the investment counselor were substitute authority figures. Just as she had rebelled against Paul and Robert, now she would have to pull away from the hired help. That wasn't hard. The decorator disappeared in the middle of the job, leaving Ellen to finish the wiring and cabinetwork. The investment counselor never came up with the computer printout. She stopped payment on her check.

She had passed through the first phase of a predictable cycle, and she was lucky: She had her new apartment to occupy her. At first, she was terrified to spend a night alone away from Barrow Street. Just after the house was sold, her son came home from college to help her move. The new owners weren't to take possession for a few weeks. "Come on, Mom," he said on his first night, "I want to spend the night uptown." That week, amidst the packing boxes, Ellen decided she would begin to entertain. She invited six friends for dinner and then, suddenly afraid to cook, stocked up at Zabar's. Everyone ate sitting on the floor.

For weeks, she traveled between her two homes. Cleaning closets, putting down rugs, waiting for the Salvation Army to pick up loads of Paul's clothes he didn't want anymore. Her grandmother's antique bed, where she and Paul had slept for years, went into storage. Ellen bought a new bed at Bloomingdale's. She felt very much "on the move." Suddenly, Ellen wanted to change everything in her life. She started thinking about getting a better job, writing letters to art directors asking to be interviewed.

ONE MORNING VERY EARLY, SHE WOKE UP AND SAID out loud, "I'm alone. I'm divorced. The house is gone. I'm through with Robert. There are no men in my life. My children are away. Make the best of it." It was a call to action. That day she signed up for a photography course at the New School. This was a symbol; Ellen had never taken a decent photograph in her life. All mechanical objects baffled her. During the first weeks she had been alone on Barrow Street, she had to call her daughter long-distance to talk her through the instructions on the Cuisinart.

Also, she began to cook and to entertain. Change-of-address cards were ordered from Tiffany's. The cards were appropriately large with red borders—a real announcement, not a discreet apology. When they hit the mails, she began to get more and more dinner invitations, pleased that this old-fashioned convention could signal her availability to her former crowd.

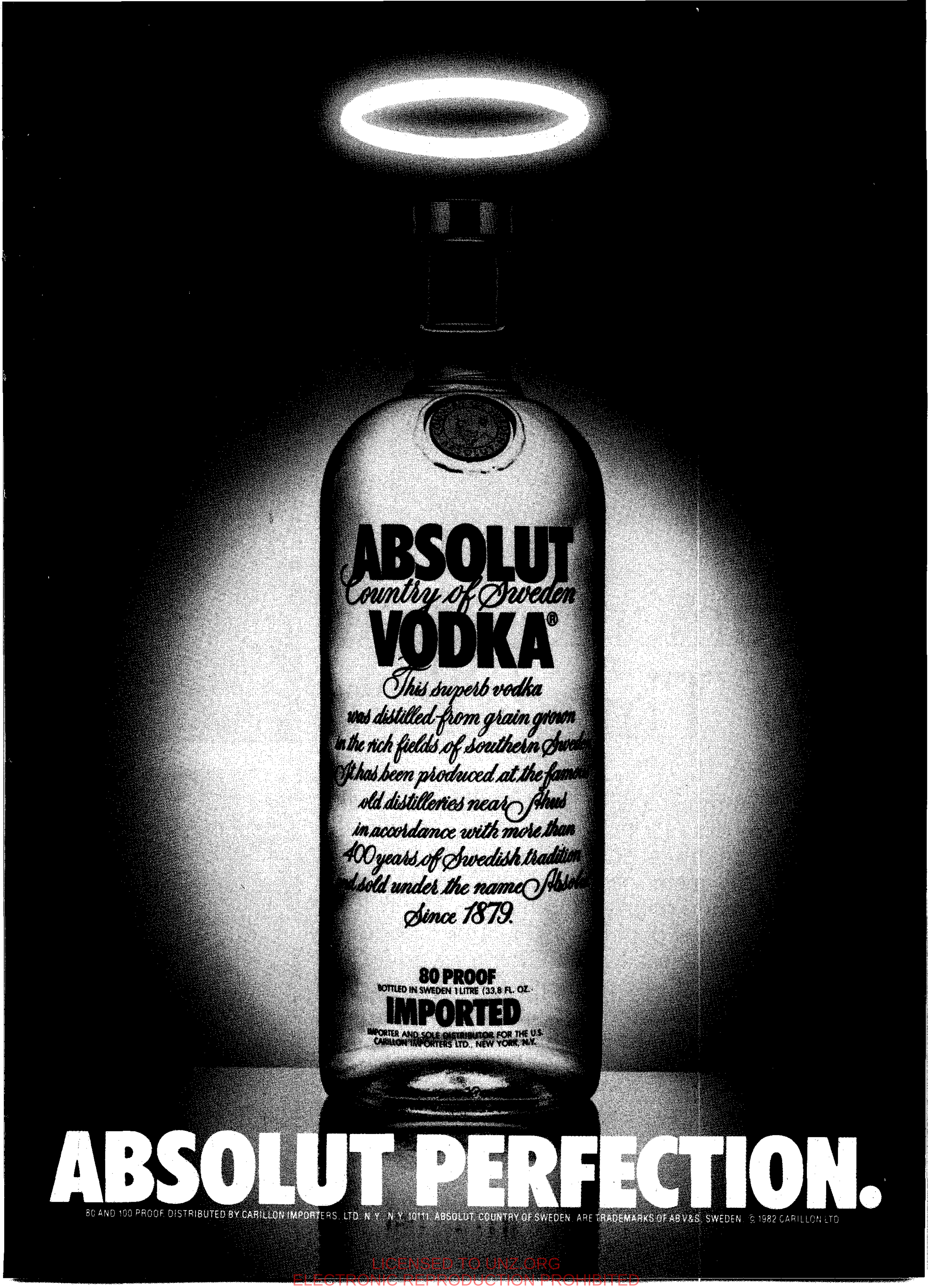
And she did everything she could to make herself feel more secure: She had $1,000 worth of burglar alarms installed, and a reinforced lock, a new steel door. Her housekeeper got more carfare to come uptown. When the Dominican lady saw Ellen's new apartment, she laughed."*Casa de muñecas*," the housekeeper said. Maybe, Ellen thought, but if this is a doll's house, then I am Nora after the curtain comes down.

But for each bit of progress, there was a faltering. A week later, she was going to a party, and she knew her radar was on, beaming her toward a man. She met one. This one was young. He took her home, and they went to bed together. It was another first for Ellen, a one-night stand. She never heard from the man again. This hit Ellen particularly hard. She was new to the dating Olympics; for Ellen, this was a betrayal. What was it about her that attracted the wrong kind of man?

She gave herself a deadline: no men for three months. If she was going to be a cliché of the culture, she might as well try "the new celibacy" as well. She had to learn to live alone. Even that small decision gave her confidence. She started seeing other couples on the street and how miserable they looked. Once on Central Park West she saw a couple coming down the block talking very loud. "At first, I felt a pang. I thought they were having such fun. But then, as they approached, I noticed that the woman was in a paroxysm of rage. The man was shrieking at her, his face frozen with anger. It took me right back to my marriage, it was such déjà vu."

Months went by, and then came the first victories: the first full week without taking a sleeping pill, the first dinner date with a man who was just a friend, the first *not*-buying *Cosmopolitan* to read up on sexual trends. Through this time, Ellen relied on the familiar. She met a few new people, friends of friends, and developed a passion for going to movies by herself. And, as time passed, she thought more about Paul, not wanting him back, just wanting them to be allies.

They began to have an occasional lunch, all very benign. Getting back together was never discussed. They had fun together for the first time, describing their problems of coping with the single world. They traded war stories. Ellen found herself describing some of Robert's more dreadful antics, even telling Paul about her one-night stand. Paul admired the photographs she'd been taking for her class at the New School. "Hey," he said, "you never could do anything like this before." On her birthday, a messenger delivered a package. Inside was a new Canon camera, with three extra-fancy lens. There was no card enclosed. ■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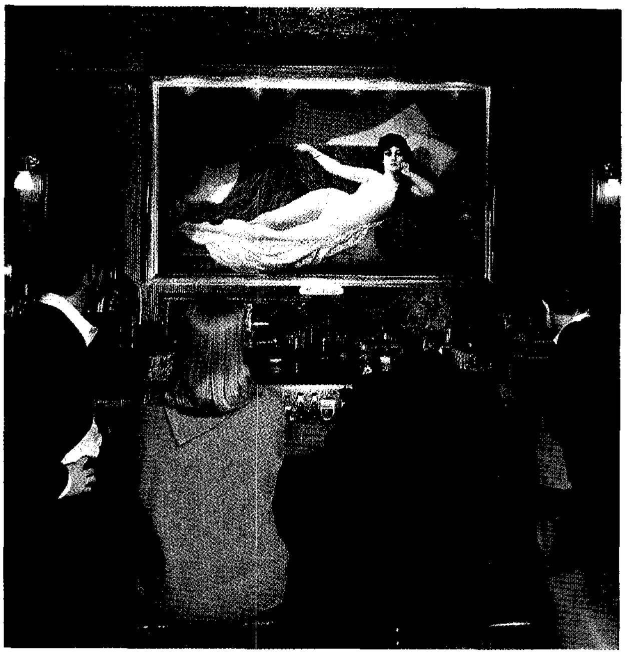
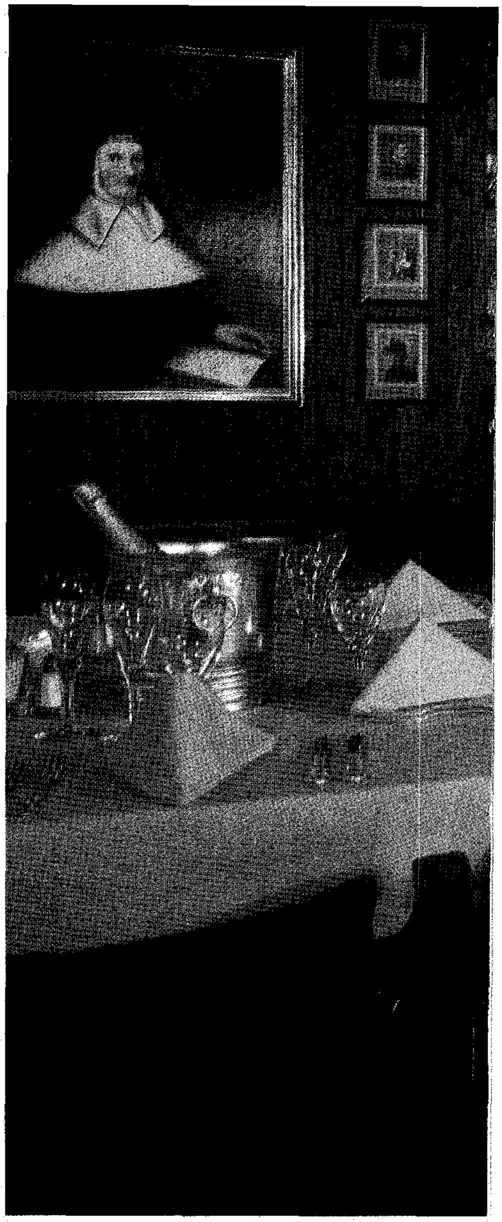
"Miss Keens," discovered in a Far West saloon, dominates the conversation in the refurbished restaurant's main bar.



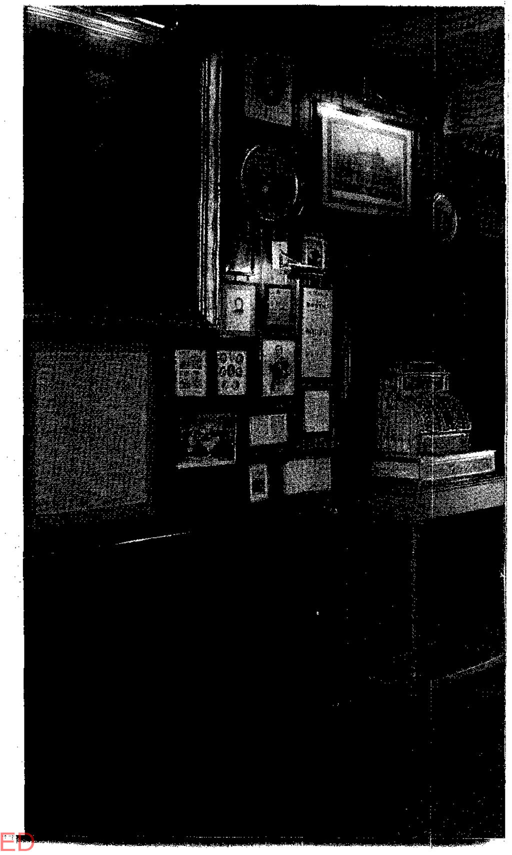


Remembrance Of Things Past

ONCE threatened with demolition to make way for a skyscraper, Keens, the well-loved nineteenth-century emporium of mutton and memories at 72 West 36th Street, has survived to nourish another era. The restaurant was closed down in 1977 after decades of service to the theatrical and literary worlds, but was then bought by painter Kiki Kogelnik and her physician husband, George Schwarz (owners of One Fifth and the Elephant & Castle restaurants), who restored it with a level of care above and beyond the call of cost. (The bill ran more than $1.4 million.) "No one in his right business mind would do such a thing," says Kogelnik.

We're glad they did. For a taste of old New York, there is nothing like it. —Carter Wiseman

Photographed by Wolfgang Hoyt



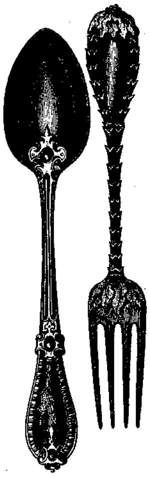
Photographs © 1982 by ESTO.

Stanford White, Babe Ruth, and Enrico Caruso are among the 60,000-odd patrons whose pipes are stored at Keens, most on the ceilings of the main dining room (above), the Lincoln and Lambs Rooms (left), and the Clam Bar (below). When co-owner Kogelnik first saw the restaurant, she told her husband, "They don't know what they have." ▬

Weekend Adventures

By Barbara Costikyan and Michael W. Robbins

Anyone can spend a weekend, but to turn two (or three) days into an adventure—that's the best revenge. On the following pages, fresh ideas for weekend vacations with flair.



At the Point, in upstate New York, you and a select few other weekenders dine elegantly, with the host's family silver.

GREAT ESCAPES

Strictly speaking, it's impossible to do *nothing*. So when you talk about needing to get away and do nothing, that means nothing *stressful;* what's needed is a place where you can alter your state secure in the sense that you'll be taken care of—even pampered. Here are four such places, all ideal for a weekend of doing . . . very little.

The Point

Saranac Lake, New York

To conjure up the exemplary northwoods retreat, you'd have to include certain textures, images, details: a rambling, rustic structure in logs and local stone, set on a pine-shrouded peninsula over a sparkling lake; massive fireplaces, of course, and a dark-beamed ceiling; paneled rooms with comforter-laden beds aimed for a sunup view of the lake; nearby, a shingled boathouse stocked with canoes, a sailboat, an antique Chris-Craft speedboat, a private beach—and a professional kitchen capable of turning out three gourmet meals every day. Anything else?

Those traits, along with the bright Adirondack weather, the odd moose head, and a library of mysteries and taped music, exactly cover my northwoods fantasies and exactly describe the Point, on upper Saranac Lake.

It wasn't built as an inn or a resort. It was designed and built in the 1930s as a "forest camp" for a person with the means to realize his fantasies—one William Rockefeller. It's a smallish place, with only four bedrooms flanking the main lodge (a nearby guesthouse has three more rooms), but scarcely any plausible cost appears to have been spared; even the door latches look custom-made.

Ted Carter, a roguish, 40-plus international entrepreneur and *Social Register* type who'd spent his youthful summers close by, bought the Point in 1979. With his partner, Jim Myhre, he opened it

Photograph: The Bettmann Archive; hand-painted by Sharon Haskell. Illustration: The Bettmann Archive.

soon after as a retreat for a select few guests. It's still their home, a unique, personal place—almost a salon, with the distinctions between "guest" and "friend" rather blurred. At dinner (in jackets, of course) everyone dines at a single massive table that's set with Carter-family silver. It's a party, and it works. Ted and Jim are a rare combination of exuberant enthusiasts with the resources to do everything right. They run the Point as home and hobby and elegant obsession—to the manifold benefit of their guests.

When we arrived, on a Friday evening, our room had a log fire burning and a bottle of Pinot Noir and a basket of fresh fruit waiting. Later, the bed was turned down, a mint perched on the pillow, the reading lamps lit. At departure time, Jim packed provisions for the drive: steak sandwiches on homemade bread, apples and Cheddar, grapes and (ginger) ale.

There's no menu; your hosts ask what you like, and act accordingly. Somewhere along the line, Jim Myhre learned how to stage a memorable meal. At this writing, he is off for a month at Robert Carrier's cooking school, near London. But to judge from his tender handling of steamed vegetables, his soups, his version of a Paul Bocuse duck recipe, and his blueberry dessert soufflé, one has to wonder whether he'll learn—or teach.

Breakfasts are as informal as could be—fresh baked things in the *pantry,* which accommodates another round table for twenty.

You *could* just do nothing here but ease from your bedroom onto the adjacent stone terrace with its drifts of pine needles, to nod at the lake or stare at the stars. But . . . there are those boats, and a clear lake with fish, and islands for picnics, hiking trails (in season, racks of XC skis and boots for guests), a library, games, a piano, an open bar.

The Point is far away (an almost six-hour drive from Manhattan) and expensive. And worth it.

Rates: In the main lodge, double-occupancy rooms are $275 and $300 per night. Guesthouse rooms are $200 to $300 per night. That includes all meals, bar, snacks, and the use of all facilities. A 50 percent deposit is requested. Closed until May 6.

Directions: The Point, Saranac Lake, New York 12983, is about 300 miles from Manhattan. Write for reservations. "Don't be insulted if you're asked to provide references," says Ted Carter. "This is a private home." When you've been accepted as a "Paying Guest" (the brochure's term), you'll be given driving directions.

Haus Andreas

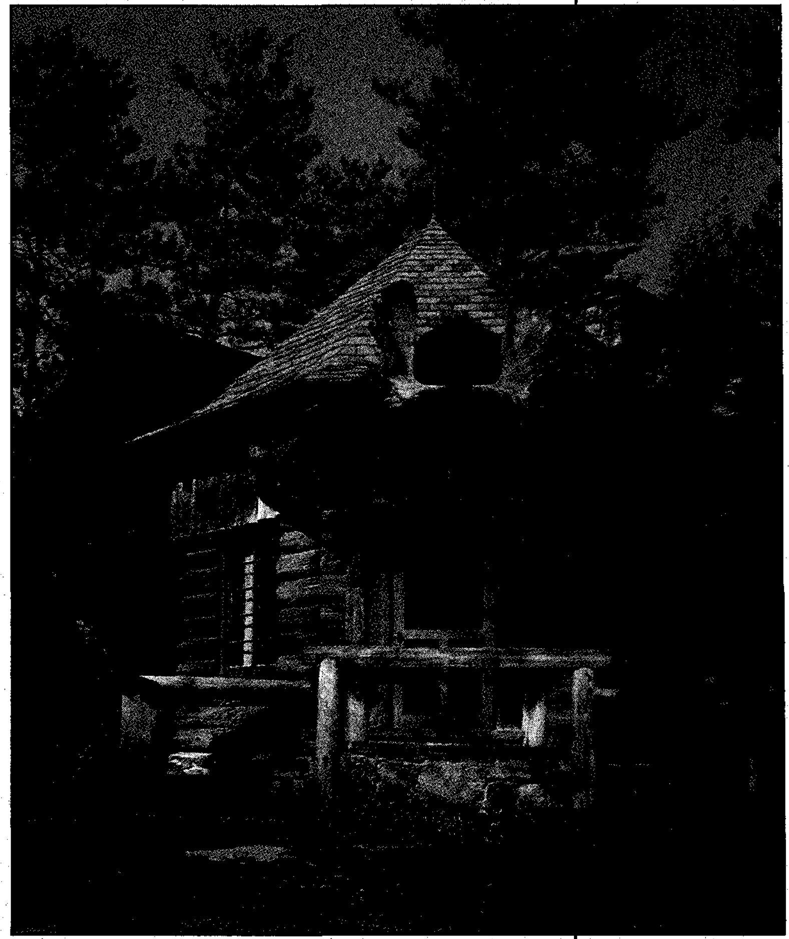
Lee, Massachusetts

BETTER THAN *owning* A COUNTRY HOUSE IN the Berkshires is knowing a friend who owns one. Weekend benefits are then accessible without any grief about burst pipes and downed lines. Lacking such friends, most of us seek inns with a country-house flavor. Best of all is a country house owned by a chef of stature.

Haus Andreas is the home of chef Gerhard Schmid, a multi-medal winner in world culinary competition, who prepared a luncheon for Queen Elizabeth for her Bicentennial visit to Boston in 1976. Schmid's Gateways Inn Restaurant, in Lenox, is top-rated. Schmid lives in the Haus with his wife, Lilliane. It's named for their son, Andreas, and they have only recently opened the place to guests.

The 200-year-old cream-colored clapboard mansion occupies a knoll on a back-road estate some five miles from Lenox. George Westinghouse slept here—he was one of several owners who renovated and expanded the house. And Queen Wilhelmina once spent a summer at this house with her family.

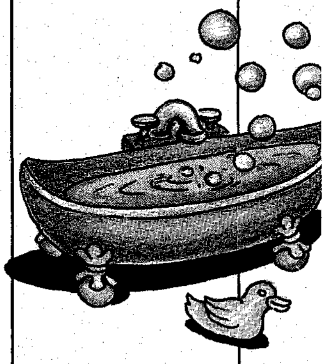
All owners seem to have done right by the place: It's in meticulous order. Now there are 22 rooms (it's hard to believe, but large families have grown up here), no 2 quite alike, some with fireplaces, all with antique furnishings, and all with views of the Berkshire hills.



As the Point's pampered "Paying Guest" you'll weekend in a former Rockefeller "forest camp." This is not roughing it.

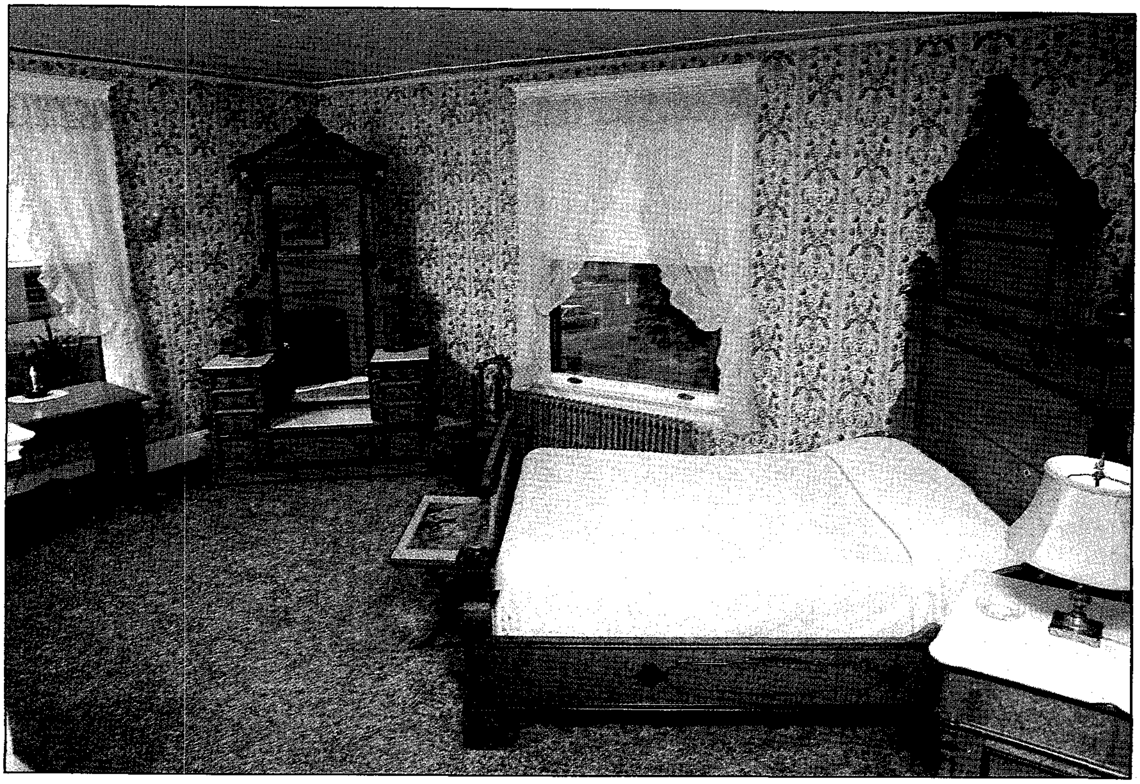
We drew No. 2, at the top of the curving hardwood staircase, a Victorian room dominated by a seven-foot-tall mahogany bedstead with a panoply of panels and finials and other architectural distractions. A marble-topped bureau nearly matched the ornateness of the bed. Copper sconces on the walls shed the light. Generous was the scale of the bathroom fixtures, including a tub of canoe dimensions. Our room had neither television nor telephone; there was no noise, and certainly no need to lock the door. Some rooms have fireplaces; ours didn't, but it looked out over a broad lawn, adjacent stables, and the tennis court, near a grove of pines. The heated swimming pool was just around the corner.

When you're not dozing or reading on that *exhibit* of a bed, you can step down to the large living room with the Dutch doors to the lawn and try the grand piano or the guitar or the stereo set with recordings appropriate for proximity to Tanglewood. There's a good library and magazines that reflect interests in corporate affairs and aviation. There's even a separate television room with a large color set and a well-placed print couch. In short, time is so comfortably passed here that a



The bathtub's as big as a canoe at Haus Andreas, in the Berkshires.

Photograph by John J. O'Hara. Illustration by Charles Waller.



At Haus Andreas there's no noise, no need to lock the door—but there are curving staircases, quiet lawns, fireplaces, a library, and great cooking at the owner's restaurant, nearby.

rainy day could not overturn the pleasures of a quiet weekend.

Mornings before ten, Gail serves a welcome Continental breakfast in the dining room, with excellent coffee, every known fruit juice, and muffins, Danish, and fresh bread. Later, for more serious fare, you drive the five miles from the Haus to chef Gerhard's place of work, the Gateways.

It is important to ascertain whether Gerhard is present. When he's in his kitchen, all's right with the world—at least this corner of it. The Gateways' front room glows in warm-brown and apricot shades, with roses and candles on tables, an active fireplace in season, and sure, polite service at all times. We chose the coquille du jour (a popping-fresh shrimp dish), a creamy, fragrant broccoli soup, and a breast of chicken that shared a light-pastry loaf with a goose-liver pâté, all of it imaginative and well-nigh flawless, all for a *reasonable* prix fixe of $16.50.

Haus Andreas and Gateways offer a sybaritic combination, the best of Berkshires amenities: country tranquillity and world-class dining.

Rates: From now through June 30, double-occupancy rooms are $55 to $85 on weekends. In July and August (peak time), doubles run $85 to $125 Thursday through Sunday. During September and October, doubles are $75 to $110 on weekends. Minimum stays are required, varying with the season. Deposits are required for reservations.

Directions: Haus Andreas, R.R. 1, Box 605-B, Stockbridge Road, Lee, Massachusetts 01238 (413-243-3298), is about 155 miles from Manhattan—a three-and-a-half-hour drive. Drive north on the Taconic Parkway to Hillsdale, then east on Route 23 to Great Barrington and north on Route 7. In Stockbridge, turn right on Main Street, then left at the fire station and go north for four-fifths of a mile; then turn right on Stockbridge Road (no sign) and go 1.9 miles to DR. COLLINS VETERINARY SERVICES, and turn right in at the stone driveway. Or drive north on I-684 to Route 22 North to Millerton, then northeast on Route 44. In Canaan, take Route 7 north to Stockbridge and proceed as above.

If you stay at Publick House, in Sturbridge, Massachusetts, you're a stroll away from Old Sturbridge Village, where blacksmithing and other old-time skills are demonstrated.

Publick House
The Colonel Ebenezer Crafts Inn

Sturbridge, Massachusetts

JUST A SHORT WALK ALONG THE STURBRIDGE Common from the Publick House, there's a burial ground whose rows of stone markers are incised not only with names and dates but with real stories: IN MEMORY OF LLOYD UPHAM WHO DIED IN THE KANSAS TERRITORY, 1855.

Sturbridge, Massachusetts, is the real thing. Since 1771, its meeting place has been the four-square white frame inn begun by Colonel Ebenezer Crafts—the Publick House. True to its roots, this twenty-room hostelry with smoky-smelling taverns and atmospheric dining rooms persists as a lively gathering place.

Travelers stop here on their way between New York and Boston. They stay to walk the town, tour the shops, and stroll the paths of nearby Old Sturbridge Village, an assembled, authentic eighteenth-century New England community. Inhabitants saunter in period costume, and in the preserved buildings the practitioners of bygone crafts demonstrate real skills in tinsmithing, broom-making, blacksmithing. It's another place *and* another time, and the Publick House is a fitting base for a harmonious weekend of walking and looking there.

To start your day, the inn offers some champion breakfasts in its wood-furnished dining room, the Barn: hot cereals with maple syrup, sides of smoked bacon, lamb chops, griddle cakes—or the "Farmhand's Special," at $5.95. A mug of steaming hot cider with cloves clears the way for freshly baked hot breads, including corn bread, pecan rolls, muffins. Along with coffee, the main matter

Photograph by Steve Liss/Gamma-Liaison.

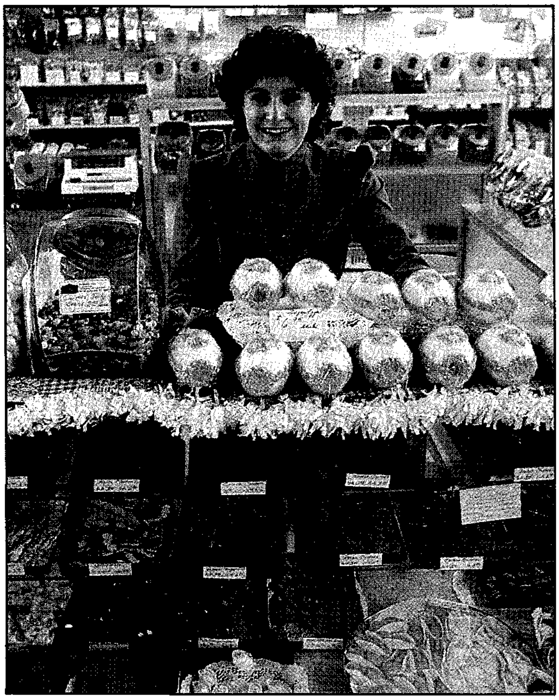
is a bowl of red flannel hash and poached egg. The hash is rendered red and tart by beets blended in with the corned beef, roast beef, onions, and potatoes. As if this weren't enough, "dessert" is a warm wedge of deep-dish apple pie with chunks of mild Cheddar. More coffee and you're as ready as you'll ever be.

Dinners are main-line American Hearty: beef, fowl, seafood, in generous measure and attentively served to full houses. The restaurant is packed by early evening, and you might conclude that with the hue and cry from the firelight-and-pewter taverns it'd be too raucous for relaxation.

But by midevening—time to stretch on the candlewick bedspread and open a novel (no television here)—the belowstairs clamor has slackened. At bedtime, the loudest sound is the scuff of your slippers on the wide pine-plank floors and braided rugs. The quiet rooms are proper places to idle . . . satisfying blends of maple bed and wing chairs, painted tin lamps, Currier & Ives prints. Out-of-plumb doors only ensure that the place has been here awhile. Everywhere—in the snug sitting rooms, the narrow halls and stairways—the Publick House *smells* wonderfully of coffee, baking bread, and woodsmoke.

Should there chance to be no room at the inn on the weekend of your hopes, Publick House has a newer (1786) "sister" hostelry atop nearby Fiske Hill, the Colonel Ebenezer Crafts Inn. This is the very model of a restored Early American house, and the large, bright, colorful rooms look as if they were finished this morning. Except for some sloshing from the new swimming pool in the backyard or conversation over Continental breakfast in the small dining room, this is a *very* quiet place. And both houses comfortably sustain their long tradition of New England hospitality.

Rates: At Publick House, double-occupancy rooms are $42 to $47 off-season (January 2 to June 30) and $47 to $52 in season. One night's fee in advance is preferred. At Colonel Ebenezer Crafts Inn (reservations made through Publick House), double-occupancy rooms are $50 to $54 off-season, $55 to $58 in season; the charge includes a Continental breakfast, morning paper, afternoon tea.



The Sturbridge Candy Shoppe has 140 kinds of chocolates.

Directions: Publick House, on the Common, Sturbridge, Massachusetts 01566 (617-347-3313), is about 165 miles from Manhattan—a two-and-a-half-hour drive. Drive northeast on I-95 (Connecticut Turnpike) to I-91 at New Haven, to I-84 at Hartford, which becomes I-86. At Sturbridge, Massachusetts, get off at Exit 3 and follow Publick House signs to the Sturbridge Common, on Route 131.

The dining crew at the Gideon Putnam, in Saratoga Springs, presents . . . brunch—nineteen dishes, including broiled bananas, for $9.50.

The Gideon Putnam Hotel

Saratoga Springs, New York

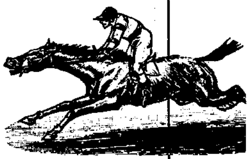
"SARATOGA" WAS ONCE A SYNONYM FOR sybaritic retreat at the highest social level. Private railroad cars were the transport of choice when one traveled up the Hudson to take the waters, to promenade, to watch the horse races, and to gamble.

The casinos are gone now, along with the plush Pullmans. But the renowned springwater still flows, and in August the 1863 racecourse comes to life for days of thoroughbred spectacle. And, set in a lush, wooded park, one grand hotel carries on—the Gideon Putnam.

Round a circular driveway shaded by seven-story oaks and you arrive at a doorway designed for major entrances: A long green awning extends out from a tall row of white Corinthian columns. It is a natural backdrop for luxury limousines, but liveried bellmen will appear for the luggage regardless of your automotive style.

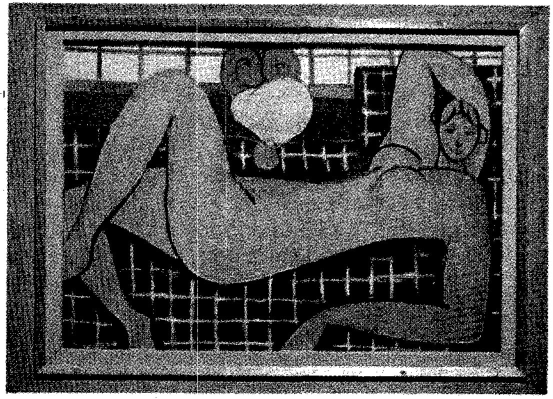
Distinctions should be drawn between "inn" and "hotel." This resort hotel has a great lobby—marbled, mirrored, chandeliered—for meeting and observing. Red-carpeted lounges offer fireplaces for one season, and French doors opening out to patios for another season. From the terraces to the cocktail lounge and Georgian dining room with their town-and-country murals, every place captures the Saratoga Spa ambience. Each of the 125 rooms views some part of the 1,500-acre park. Best of all are the porch suites, rooms at the tip of either wing that open onto large, airy, bamboo-furnished screened porches among the trees.

Surrounding the Gideon like brilliant weather is a virtual Forest of Arden where you can do as you like. Play tennis on one of the eight clay courts. Play golf on one of the two courses. Swim in the enormous Victorian pool. Walk or jog or bicycle



The races open at Saratoga Springs in August, but the mineral baths near the grand old Gideon Putnam are open now.

Photographs: top, Theo Westenberger/Gamma-Liaison; bottom, Steve Liss/Gamma-Liaison.



The Pink Nude, *one of 517 Matisses in the Cone Collection.*

(rentals are available at the hotel) on the network of paths. Or picnic. Or even take the waters. The venerable state-operated mineral baths are still in operation for those who appreciate a warm soak. Facilities seem somewhat down-at-the-heel, but plans for renewal are under way.

Out the door and across the green, it's an easy walk to the Saratoga Performing Arts Center, which this season will feature days and nights of music and dance and drama by the New York City Ballet (Stravinsky in July), the Philadelphia Orchestra (Beethoven in August), and the companies of Twyla Tharp, Lar Lubovitch, Circle Repertory.

When I visited, the rooms (furnished in restful, offhand French Provincial wicker and cool colors) had been upgraded with tile baths, color televisions, and telephones without losing real wood, real comfort—except on the fifth floor, where they'd been Americanized (as one bellman sneered). Those halls were regrettably striped and the rooms modernized to the veneered tastelessness of a chain motel. Now more rooms are being "refurbished."

Rates: A double-occupancy room is $116 from now until June 30; in July, a double rises to $120, and peaks in August at $185. Parlour and Porch Suites are only slightly more most of the year, but in August they soar to $295. All rates include breakfast, lunch, and dinner. A one-night deposit is required.

Directions: The Gideon Putnam Hotel, Saratoga Springs, New York 12866 (518-584-3000), is about 175 miles from Manhattan—a two-and-a-half-hour drive. Drive north on the New York State Thruway to Albany, then north on I-87 (Adirondack Northway) to Exit 13N. Then go north three miles on Route 9 and follow the signs to Saratoga Spa State Park and the Gideon Putnam Hotel. Note: Amtrak's *Adirondack* departs from Grand Central daily at 9:25 A.M. and arrives at Saratoga Springs at 1:15 P.M.; the round-trip fare is $38.50. **—M.W.R.**

HIGHBROW HAVENS

THE OLD RULE ABOUT HOW TO HAVE A FINE old time is still a good idea. All you need now (and all you needed then) was a jug of wine, some decent food, somebody nice beside you, and a book of verse—or *something* to keep the mind active during all this. Here, then, are three weekend vacations with culture very much in mind. But just so you're not excessively preoccupied with cultural things, we've found some beaches and lakes and forests to give you an outdoor breather when you need it.

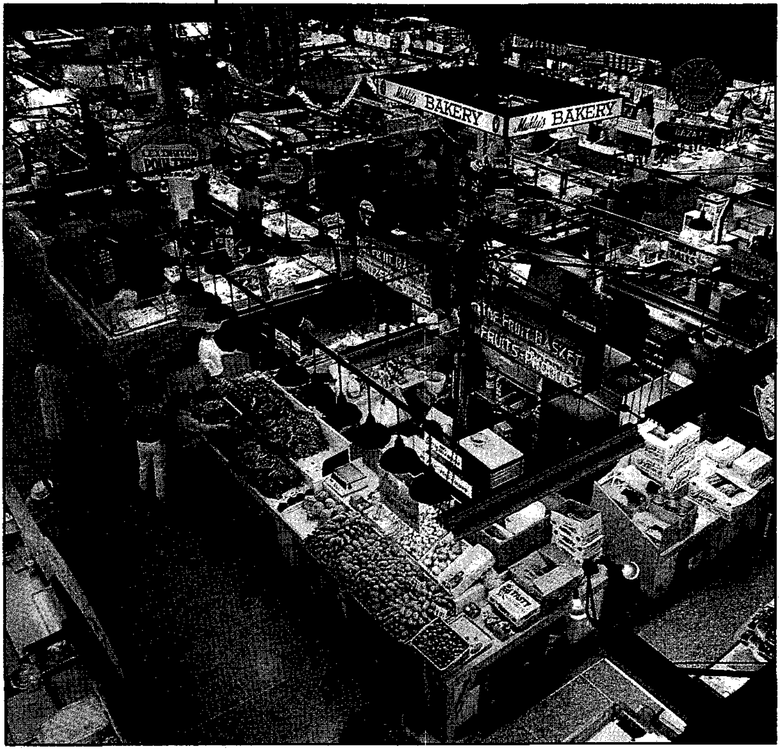
Baltimore

Matisses, Mansions, Harborside Strolling
In Maryland-Crab Country

IF THE LAST TIME YOU SAW BALTIMORE WAS fifteen years ago when you took a wrong turn, come back—it's changed. Beautiful old neighborhoods are blooming again; there's a spiffy new harborside where the old one was, and right now Maryland crab's in season. And if you want culture—Fauvist paintings, lavish opera costumes, great jazz, poetry readings, and jewelry from ancient tombs and shrines—this is the place.

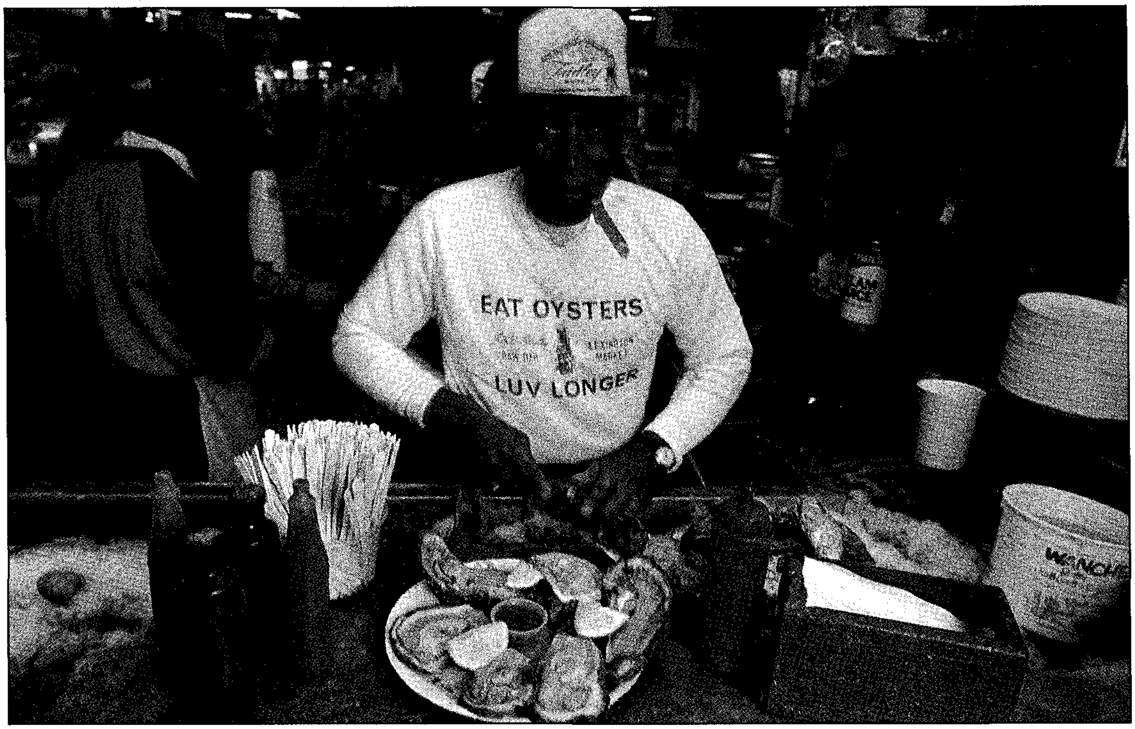
Stay—if you can—at the new Hyatt Regency (300 Light Street, Baltimore, Maryland 21202; 301-528-1234), whose weekend-special rate for a single- or double-occupancy room on Fridays, Saturdays, and Sundays is $39 a night until May 2. (Regular rates after that are $55 to $70 per double-occupancy room.) At the Belvedere, a modest version of New York's Plaza hotel (1 East Chase Street, Baltimore, Maryland 21202; 301-547-1080), a double-occupancy room on Fridays, Saturdays, and Sundays will cost $55 a night. Also centrally located, the Hilton (101 West Fayette Street, Baltimore, Maryland 21202; 301-752-1100) charges $62 per person in a double-occupancy room for Friday and Saturday nights.

Wherever you stay, head for Harborplace after you've checked in on Friday night. That's the Rouse-built twin of Boston's Faneuil Hall Marketplace, and it's a nosher's paradise; most of the cafés are open until 2 A.M., and the Light Street Pavilion stalls sell everything from bagels to Caribbean rice. Get some Thrasher's fried potatoes (they're slivered thin and very crisp), sprinkle on the white vinegar, sit by the water, and watch the paddleboats. (Or rent one.) Harborplace is packed on weekends, but late on Friday night there's room to walk.



At Baltimore's Lexington Market, wander and nosh on everything from salami to padded oysters (croquettes of small oysters fried in batter).

Photographs by Allan Weitz.



James "Happy" Harris at his post, the John W. Faidley stand in the Lexington Market.

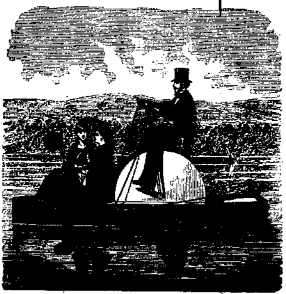
Saturday morning you'll visit one of the world's largest collections of Matisse paintings, drawings, and sculpture, part of the Cone Collection in the Cone Wing of the Baltimore Museum of Art (Art Museum Drive; 301-396-7100), which opens on Saturdays at 11 A.M. The collection is the gift of two Baltimoreans, Dr. Claribel and Miss Etta Cone, spinster sisters who traveled in Europe from 1901 to 1949 buying modern art. Each had a good eye and good connections, and they picked up 517 Matisses: 43 oils, 18 bronzes, 113 drawings, 329 prints, and 14 illustrated books, almost everything small-scale, to fit their Baltimore apartments.

Wandering past these paintings, alive with joyous and delicious color, you'll feel as if you were drinking honey in the sun. *The Blue Nude* (1907), which you see on entering, shows that Claribel was ahead of her time; the painting rocked Baltimore and even shocked Paris with its cubist nudity and blue skin tones. Nearby, the much later *Pink Nude* (1935) has lustier skin tones and a patterned background, and the body's more geometric. In *The Purple Robe* (1937), the female form gets rounder, the background more decorative. Walk on to the adjoining room for more of the Cone Collection: There are Cézannes, a Renoir, a Modigliani, a Pissarro, and Gauguin's *Woman With Mango* (1892), which you might compare with his *Le Violoncelliste* (1894), in which a European musician sits with cello against a Tahitian landscape, a rare combination for the artist. A look at the Cone Collection might take you two hours, but there's more to the museum: a sculpture garden with statues by Moore, Maillol, Epstein, Manzu, Lipschitz, and Marini, and a superb American wing with galleries of Maryland furniture, Peale paintings, silverware from Annapolis. Note one fine set of knives with curved blades to facilitate the eating of peas. *Peas?* It's definitely time for lunch at a city market.

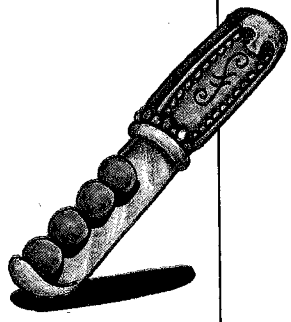
At Villa Pace, curator Duke shows diva Ponselle's cape.

The 200-year-old Lexington Market, between Eutaw and Greene Streets, is only a ten-minute drive from the museum. It's gently worn and a little seedy, but the food's marvelous. Walk up to the John W. Faidley stand, order six Chincoteague oysters, drink a beer while the shucker opens them, sprinkle on some hot sauce, and then glory in their briny innocence—three for $1.50! Walk around, eat some fried chicken or spareribs; take home some Talkoff's horseradish, which will send you screeching into the streets, that's how hot it is.

After lunch, drive out to Villa Pace, the home of Rosa Ponselle, the Metropolitan Opera star who died last May. (It's in Stevenson, a fifteen-minute drive from your hotel: Take Jones Falls Expressway north to the Falls Road Exit—the last one—at Falls Road and Greenspring Valley Road; turn left and go two miles; the Villa Pace will be on your right.) Ponselle had no voice training (Caruso discovered her in 1918, when she was singing in vaudeville), but her voice, a dramatic soprano of great golden voluptuousness, immediately stunned the world. Enter her Mediterranean-style villa, built in the



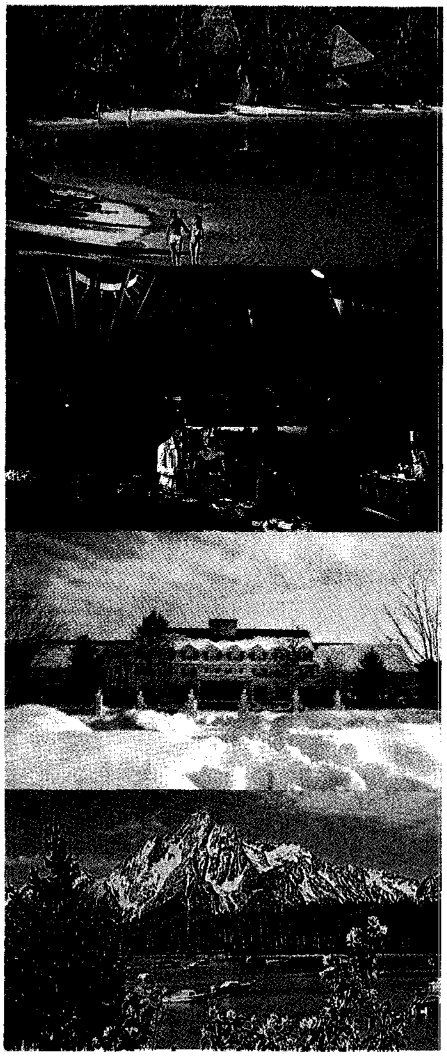
Rent a paddleboat at Baltimore's Harborplace, after you've munched some Thrasher's fried potatoes at a café.



In the American wing at the Baltimore Museum of Art . . . a fine set of knives, curved for the eating of peas.

Photographs by Allan Weitz. Illustrations: top, the Bettmann Archive; bottom, Charles Waller.

One Rockresorts vacation deserves another.



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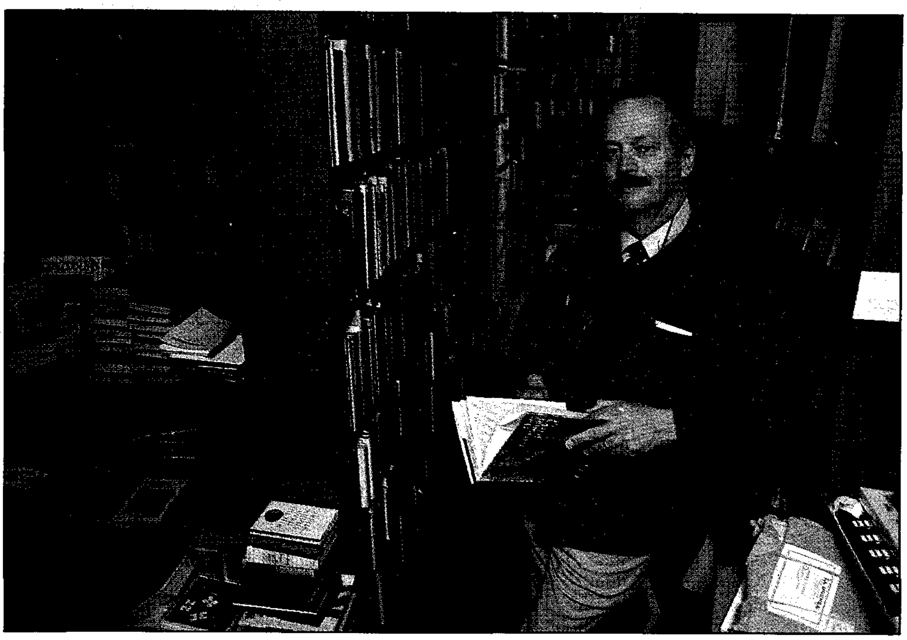


Ben Muse owns Parnassus bookstore, in Yarmouthport—he lets you browse all night.

shape of a cross, and set on 40 acres, and you'll hear that soprano in every room: an aria from *Norma,* or maybe "Swanee River," from her radio days.

The villa opens officially as a museum this fall, but you can have a tour now; call the director, Elayne Duke (301-486-4616). Downstairs: sconces; a tapestry; paintings of Ponselle as Norma and her sister, Carmela, as Carmen; a golden damask sofa; saints and angels painted on the architraves of the doors; flowers hand-painted on the coffered ceilings. Candles flicker in the dark dining room, curtained with Fortuny fabric—it's like a chapel. Go upstairs. Ms. Duke will bring out Ponselle's costumes, show scores and programs. There's a black velvet toreador outfit from *Carmen,* designed by Valentina, a sea-green silk-velvet cape embroidered with giant fake emeralds and sapphires, made to be worn by Ponselle in *The Love of Three Kings.* As you leave, you may see Ponselle's tabby, Gianni Schicchi; he sat under her bier while she lay in state and jumped into the hearse as she was taken away for the funeral. And yet, while her voice floats through the house, it's as though Ponselle were alive and very much around Villa Pace.

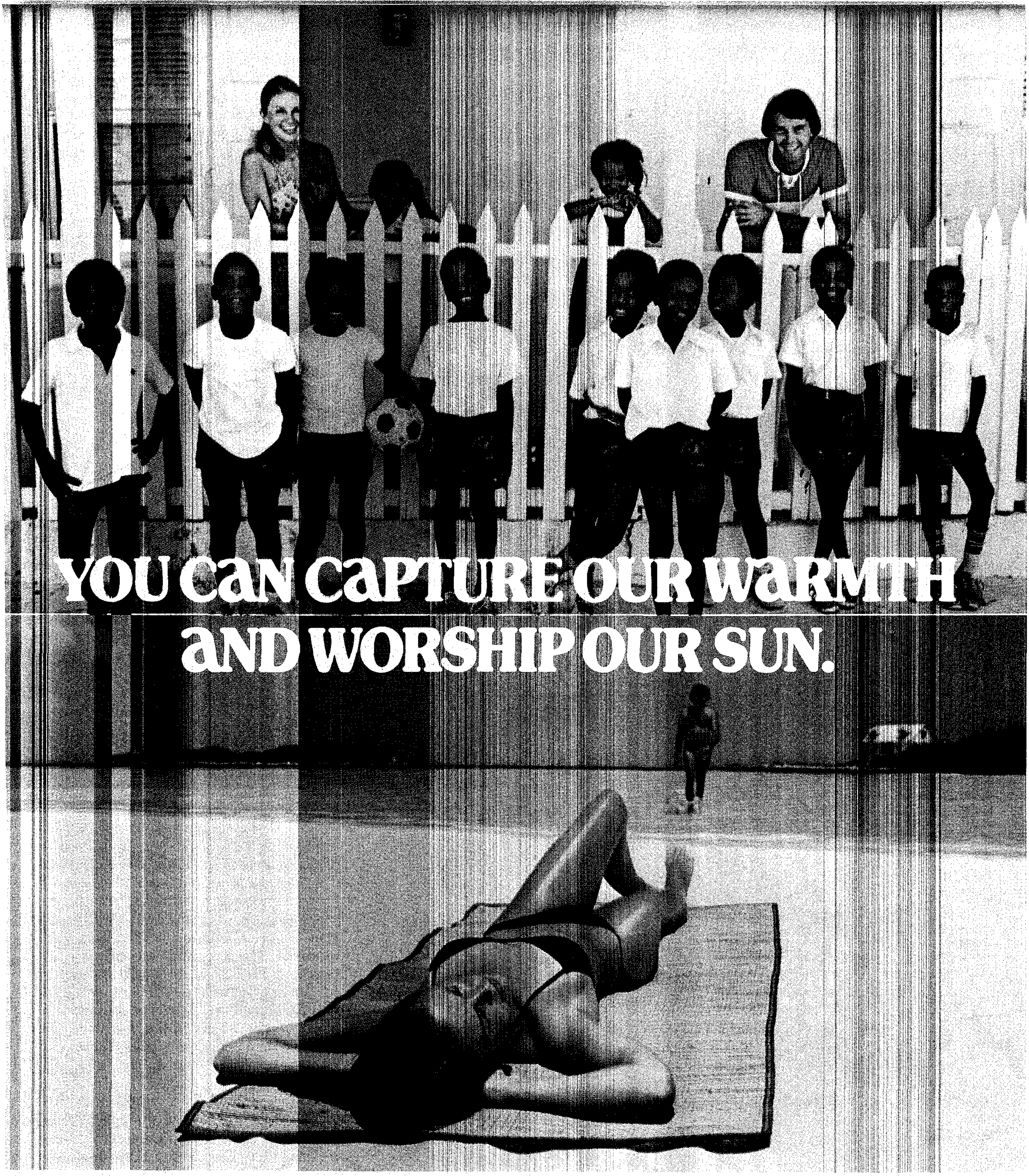
As you drive back to town, make a decision about dinner. Where shall you go for steamed crab or crab cakes? (Presumably you did not travel all the way to Baltimore to eat steak, pâté, or paella.) Be prepared to get on line, because all Baltimore restaurants are crowded on Saturday nights, and the crab houses are the most popular; most of them do not accept reservations. Olde Obrycki's (1729 East Pratt Street; 301-732-6399) is the reigning favorite; then there's Gunning's (3901 South Hanover Street; 301-354-0085) and Bo Brooks (5415 Belair Road; 301-488-8144) and dozens more. Wherever you go, the experience is the same: plain décor, tables covered with newsprint or brown wrapping paper, the crabs crusted with a spicy mixture so sharp it stings the lips. You're given a wooden mallet, and you hammer the shell. The empties are piled in the center of the table. If, on the other hand, you want superbly elegant seafood, sweetbreads, or a ragout, get to Maison Marconi (106 West Saratoga Street; 301-685-9639), before 8 P.M.

After-dinner pleasures: The Baltimore Symphony will be at the Lyric Theatre (120 West Mount Royal Avenue; 301-837-5691) until August 31. During July, the symphony will also play at Harborplace's Pier 6 Concert Pavilion (301-727-7300). From August 13 to 15, the Baltimore Jazz Festival (301-685-8687) will be at the Pier 6 Pavilion, too, honoring Eubie Blake, a Baltimorean, with jazz giants Marian McPartland, Gerry Mulligan, Dick Hyman, Doc Cheatham, and others.

If you're a late-night person, there are three scheduled insomniac tours of Baltimore open to the public (May 8, July 17, and October 31). These begin at 1:30 A.M., and you do all sorts of dingbat things like hear ghost stories at Fort McHenry (birthplace of our national anthem) and see the *Sun* coming off the presses, and finish with a poetry reading at the grave of Edgar Allan Poe. (That's culture for you.) The tours are $28 a person; call 301-653-2998.

On Sunday morning you should tour the National Aquarium (301-727-6900), across from Harborplace. It opens at 10 A.M. It's built around a huge indoor dolphin tank, with a walkway that curves around smaller tanks and gives you a rare opportunity to feel you're underwater, symbiotic with the fish; you can stare at the soft underbelly of a shark as it cruises—a once-in-a-lifetime (we hope) experience. There are excellent

Photograph by Steve Liss/Gamma-Liaison.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Now drive over to Fells Point, a wonderfully restored and gently funky part of town built by William Fells in 1760. (It's a five-minute drive from Harborplace; drive straight east along Pratt Street, turn right onto Broadway, and go five blocks.) There's the 200-year-old Broadway Market (30 stalls filled with meats, poultry, cheeses, baked goods, locally grown produce, and fresh seafood), antiques stores, and a brick plaza that opens onto a waterfront section where tugboats and liners are moored. Have lunch or brunch at Bertha's (301-327-5795), a pub known for its steamed mussels—they're fat and amber, served with several sauces, the best of them the green sauce with garlic and parsley. And crab cakes here are light and crisp. After lunch, nip into Edith's Shopping Bag (301-675-1145), next door; chances are you'll find proprietress Edith Massey (the egg lady in *Pink Flamingos*, Queen Carlotta in *Desperate Living*, Cuddles in *Polyester*) selling autographed pictures of herself along with the greeting cards and antique clothing. Then wander out to the pier and watch the gulls dip and swoop into the bay.

A Cape and Islands Chamber Music group.

Before you leave Baltimore, you should visit the Walters Art Gallery, at Charles and Centre Streets. (From Harborplace, take Light Street north to Centre Street and turn left; the gallery's in the next block.) It opens on Sundays at

Photograph by Steve Liss/Gamma-Liaison.

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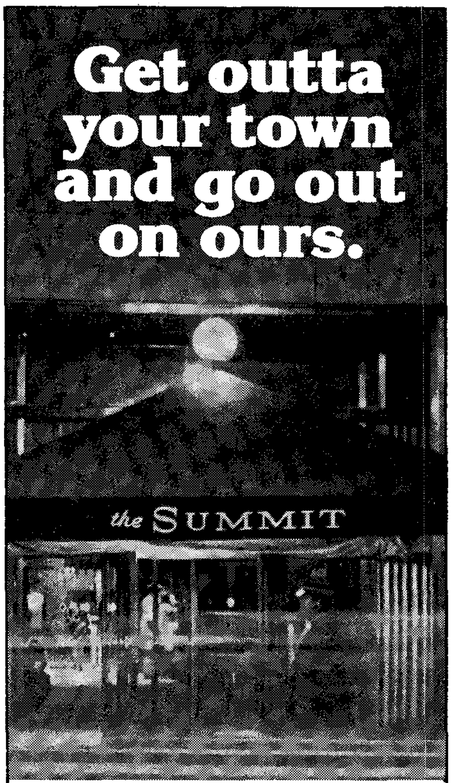

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*Subject to $2.75 charge for each in-and-out service. **Bellmen and car attendants' tips not included. (Packages subject to availability).

∇ Any day arrivals are accepted during the following holiday periods: July 4th Week (6/27-7/4), Thanksgiving Day Week (11/23-28), Christmas Week (12/19-25).

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2 P.M. Zoom right into the Sèvres Gallery to see the eighteenth-century French portrait miniatures, each framed in pearls, diamonds, or enamel, each a portrait of some member of the French nobility, rose-cheeked and dewy-eyed. In the Russian Gallery there are icons and drinking cups of gilded silver, shining and fragile. Go to the Egyptian Gallery to see gold jewelry from tombs and an astounding bronze reliquary of a falcon, with its X-ray (taken six months ago) showing the bird's bones! In the Greek and Roman Gallery, the Olbia Treasure, from a Hellenistic burial mound discovered in the Crimea, includes necklaces and bracelets so sophisticated and urbane you mistake them at first for Art Deco. Up one floor, the medieval section has liturgical objects that will make you gasp, including a gold reliquary from the thirteenth century, its carving rough and barbaric, its gems unpolished.

The medieval-manuscript collection, second in importance to the Morgan Library's, is rotated every six weeks to prevent harm from light, but there are enough illuminations, enough Books of Hours, to satisfy you. These, too, show colors so intense and stylizations of design so modern that you think they also are Art Deco, and you end your tour of the museum having a new interest in medieval art.

Before you leave Baltimore, take one last look around. Don't you think it's a thinking person's rest-and-recreation town?

Getting there: The Amtrak Metroliner (two hours and 25 minutes) will be $80 round-trip as of April 25; the regular train (two hours and 45 minutes) will be $51 round-trip on the excursion fare (no traveling between 1 and 7 P.M. Fridays and Sundays) and $68 on the regular fare. Greyhound and Trailways buses take about four hours; the round-trip excursion rate is $47.25. Driving the 150 miles takes about three and a half hours.

It's Italian, it's Persian, it's Frederic Church's mansion, Olana.

Photograph by Theo Westenberger/Gamma-Liaison.

Yarmouthport, Massachusetts

Antiquing, Book Browsing,
The Rite of a Cape Cod Spring

SPRINGTIME ON CAPE COD HAS plenty of sass. Right now, the public beaches are in a pre-sticker period (stickers go on cars Memorial Day weekend), so pick a beach and jog, bring a picnic, and get your basic burn. In May the ocean thunders and the mosquitoes haven't hatched. In town, the restaurants are open, the lilacs and rhododendrons are blooming, and some of the houses are getting fresh paint. As the Cape revs up for summer, you can wind down from winter and sneak in ahead of the July boom.

Concentrate your weekend pleasures along Route 6-A and the landmark towns it passes through—from Sandwich, on the west, through Barnstable, Yarmouthport, Dennis, Brewster, and Orleans. Each oversees the integrity of all new buildings near Cape Cod Bay and even passes on the color of paint to be used on old shutters. Route 6-A is full of white churches, shaded walks, and old captain's houses (there *are* a few gas stations and markets from the days before the landmark act went into effect).

Plan to visit during the herring run, the Brewster rite of spring. About May 9, when the water warms to some 50 degrees, thousands of alewives (a species of herring named for the fat belly of the female) leave the bay and enter the fresh waters of Stony Brook in Brewster to spawn, just as they've done for thousands of years. During the month-long spawning period, Stony Brook is black with herring, and townspeople come to watch the fish as they flip and fly, bat-

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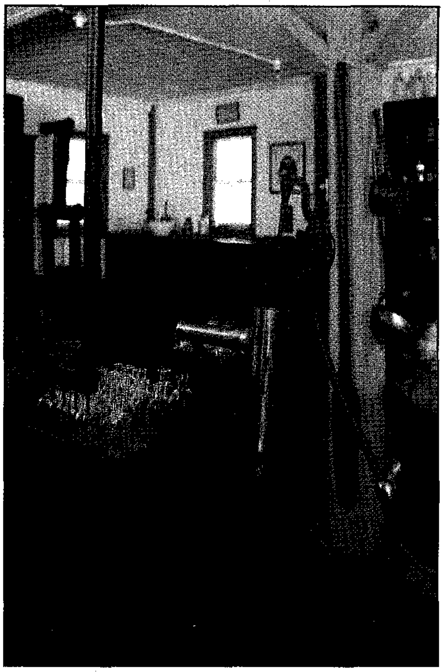
tling the strong current. (Park your car on Setucket or Stony Brook Road, off 6-A between Dennis and West Brewster, and then meander through the woods to the brook; you're sure to find a crowd.)

One of the great delights of Cape Cod in spring is the absence of the guilt that nags you outdoors for a tan. You'll want some time by the sea, but when the breezes get too stiff, the old villages offer you the chance for book browsing and antiquing. In Yarmouthport, just down 6-A from the First Congregational Church, there's Parnassus (617-362-6420), one of the finest country bookstores anywhere. (Closed Sundays until June. Call ahead for hours at this store and the others listed.) The shelves in the old (1843) blue wood-frame general store sag under thousands of books—old, new, and hard to get. The place is usually filled with thinkers, murmurers, and people in old sweaters who riffle, ponder, consult with Ben Muse, the owner... some never buy. That's okay.



Beauty and utility: Shaker furniture.

Muse knows where every book is located, even those piled on the back stairs: "A biography of Fletcher Magoun? Over there, fourth down, next to the Cape Horns." Magoun was a nineteenth-century Rhode Island shipbuilder, and Muse has a large inventory of maritime books. But he has a large inventory on almost every subject you can think of: plantation cooking, Rastafarian poetry, anarchist movements, birds of Massachusetts, Father Coughlin's sermons, exploration.... Whatever your tastes, you'll never be without a book to read on-Cape. Outside, the building's east wall is lined with several hundred more books, mostly lighter reading. If you can't sleep, just jump in your car and drive over to Parnassus, make your choice, leave the money in

Photograph by Theo Westenberger/Gamma-Liaison.

VISTA WEEKENDS

"SuperSale"

$46 per person, 2 days, 1 night

$81 per person, 3 days, 2 nights

Get into New York for a night or two on the weekend with the package that leaves you free to do what you want. The price of your room includes a cocktail, a Continental breakfast, indoor pool, sauna, parking. Scheduled mini-shuttle to Midtown and theater district, Vista tote bag-discount coupons, maps and NYC brochures.

NEW YORK
VISTA

"Heritage & History"

$99 per person, 3 days, 2 nights

$109 Deluxe (Harborview room)

Everything in the "Supersale" weekend and more. An American breakfast instead of a Continental. Admission to World Trade Center Observation Deck, Staten Island Ferry, Statue of Liberty, South Street Seaport, during the summer, a Circle Line boat tour of Manhattan. Guided walking tours of historic Lower Manhattan-Trinity Church, City Hall, Federal Hall and SoHo galleries and exhibitions. Use of a bicycle.

"Two To Broadway"

$159 per person, 3 days, 2 nights

$169 Deluxe (Harborview room)

All of the "Heritage & History" weekend and a ticket* to a Broadway show of your choice. Dinner and dancing in the exciting Greenhouse Restaurant & Wine Bar-either the Friday Seafood Festival, a buffet of crabs, clams, oysters, and fish specialties, live Dixieland jazz; or the Saturday Western Fair, a buffet of brisket of beef, spare ribs, chicken, etc. with Country & Western band.

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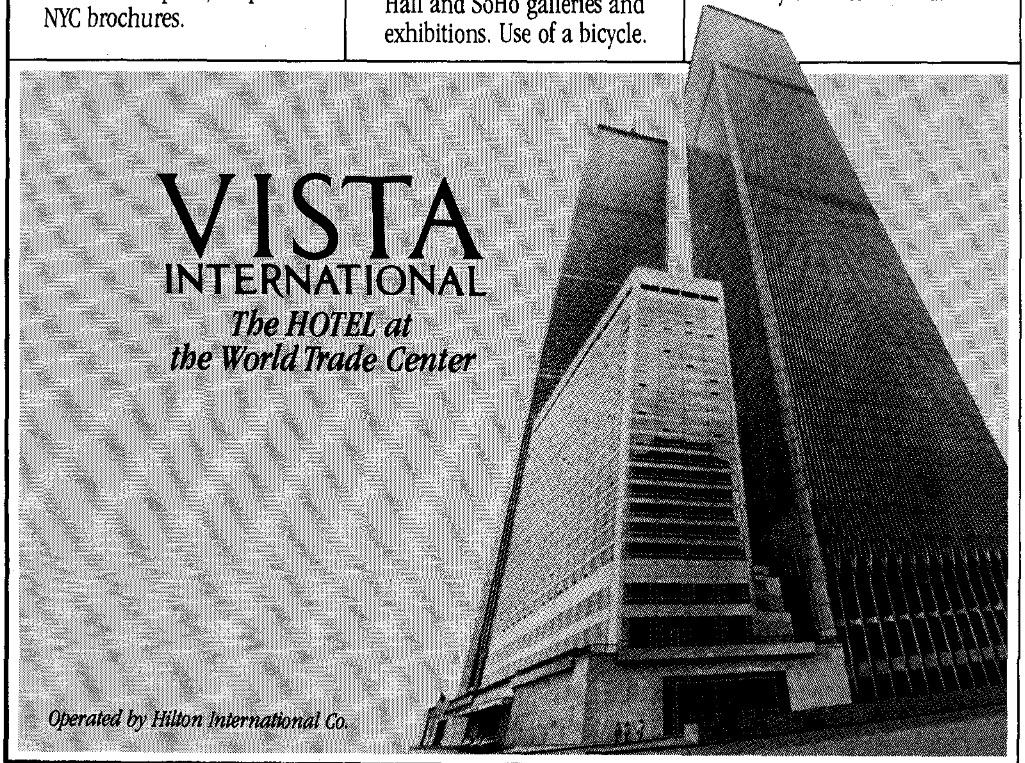
$275 per person, 3 days, 2 nights

Your room is in the exclusive Vista Club, and welcomes you with a box of chocolates, fruit, flowers, spring water, lounging robes. Newspaper, wakeup coffee or tea, Continental breakfast each morning.

Complimentary bar in the private lounge from 11 a.m. to midnight, hors d'oeuvres at cocktail time. Afternoon high tea in the Vista Lounge, a movie in your room, a ticket* to a Broadway show of your choice. Enjoy a drink in the Tall Ships Bar followed by dinner in the American Harvest Restaurant, choose from a menu of authentic American dishes plus a specially selected bottle of fine wine. You'll have the private use of a chauffeured limousine for 3 hours. Can you imagine a better way to celebrate an anniversary, a birthday, or any other special occasion?



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Operated by Hilton International Co.

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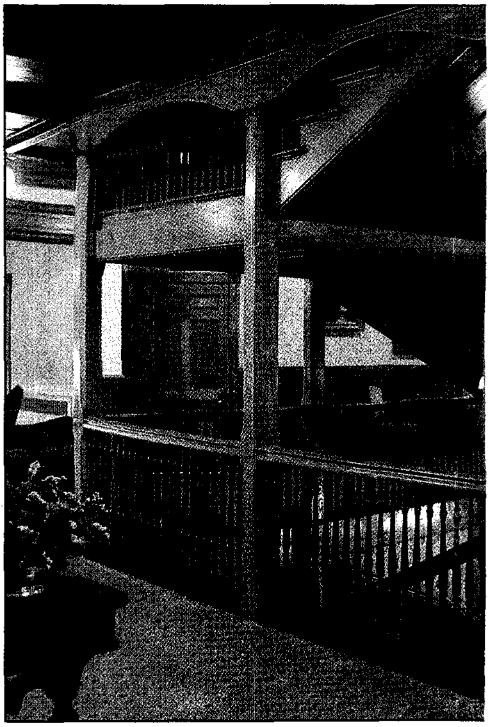
** Each theater ticket valued up to $40. For information and reservations, call your travel agent or Hilton Reservation Service or (212) 938-9100.*

the slot on the door, and crawl back to bed—with a good book.

The six towns' antiques shops are open all year, so drive along 6-A and stop where things look interesting. You'll be lured into the Packrat, in Dennis (617-385-3162), just by the display on the porch: Agatha, a forties mannequin with thin eyebrows and full, sexy lips, wearing an 1850s brown taffeta bustle dress and a battered bonnet. Inside, you'll find antique jewelry, Saratoga trunks, risqué postcards from the forties, and other nitwit pleasures. Over at Nickerson's, in the center of Yarmouthport (617-362-6426), there are more-serious things, like English furniture and Oriental rugs. Across the road, Betsy Hewlett (617-362-9578) has superb Sandwich glass and antique quilts. In the same building, Collector's Corner (617-362-9540) has Victorian handbags, jewelry, furniture, coin silver, and a seven-foot hayfork for $15.



You walk with decorum up the chestnu

Robert C. Eldred Company, auctioneers (617-385-3116), holds two Saturday auctions in May (Victoriana, May 1; pine and country furniture, May 15) and two in June at its gallery, an old sea captain's house on Route 6-A in East Dennis. (They'll be held outdoors on the beautiful grounds, weather permitting.) Eldred's has an important Oriental auction August 23 through 28. For information, write Robert C. Eldred Company, Box 796, East Dennis, Massachusetts 02641.

Food for the beach? It could be boiled lobster and steamed clams, or it could be the bountiful church-supper-style sandwiches you can get at Dennis Village Mercantile (617-385-3877), a gourmet shop with a small assortment of im-

Photograph by Theo Westenberger/Gamma-Liaison.

At Sam Lord's, the Caribbean sun always sets like a rose whether you're in black tie or blue jeans.

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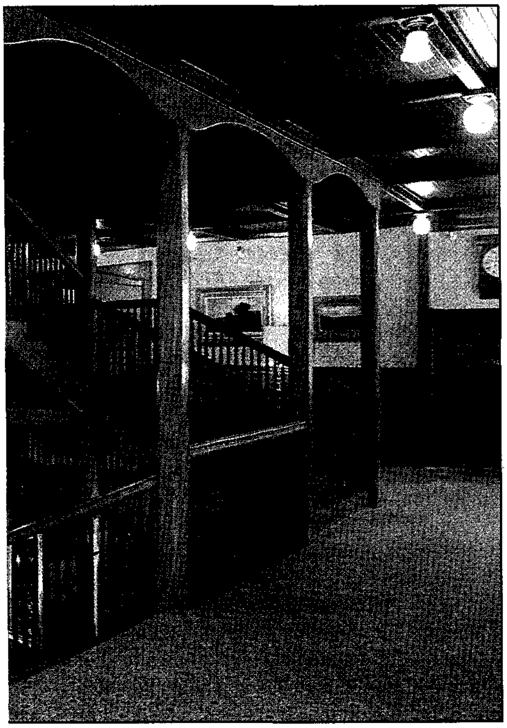
The executive retreat in Dutchess County.

ported cheeses, local pickles too. For the chowder, steamers, lobsters, and fried clams you want to get your fill of, call ahead to Jim's Pier 134, on Route 134 in South Dennis (617-385-3367), or Bass River Fish Market, at 15 Mill Lane, in South Yarmouth (617-398-2601), or Capt'n Elmer's Seafood Restaurant, on Old Colony Way, in Orleans (617-255-3350). At Marshide, 28 Bridge Street, East Dennis (617-385-3555), a luxurious diner-style restaurant, you'll get superb lobster roll and fried clams—good breakfasts too. For a sit-down lobster dinner, try Quintal's, on 6-A in Yarmouthport (617-362-6062), Riverway Lobster House, on Route 28 in South Yarmouth (617-398-2172), or the Impudent Oyster, at 15 Chatham Bars Avenue, Chatham (617-945-3545). Of course, if you ask a Cape Codder where to have lobster, the answer will be “One's own home is the only place.”



staircase at Mohonk Mountain House.

For Continental food, the mid-Cape favorite is the Cranberry Moose (Route 6-A, Yarmouthport; 617-362-8153), a beautiful restaurant with cranberry walls, subtle lighting, a witty menu cover designed by Edward Gorey, and good rustic-country cooking. High Brewster, off 6-A on Setucket Road, in West Brewster (617-896-3636; closed Sundays), has superb American and Continental food in a 1738 sea captain's house.

Those prone to midnight book raids should stay near Parnassus; the venerable Old Yarmouth Inn (built in 1696), right across the street (Box 212, Yarmouthport, Massachusetts 02675; 617-362-3130), has a fine restaurant and large double-occupancy rooms that go for $40 to $50 a night. One of the nicer places mid-Cape is the Sesuit Harbor Motel, on Route 6-A in

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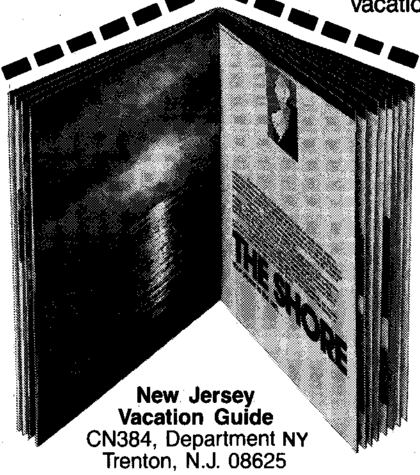

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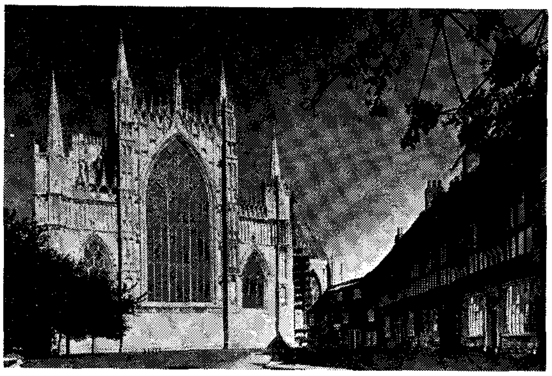
East Dennis (Box D, East Dennis, Massachusetts 02641; 617-385-3326): Spring rates are $25 to $36 a room, double occupancy (until June 21). The innkeeper, Mrs. McKinstry, is fussy about her guests: "I don't want any zippety-doos," she says. "I have children here, honeymooners, my regulars. I tell the zippety-doos to go where there's nightlife." As long as you clean up, you can bring in all the steamed lobsters and clams you want—and that makes it like eating lobster at home.

If you've dreamed of an old-fashioned, windswept, slightly corny cottage-colony hotel with family singing and color slides of the Cape for the evening's entertainment, the Lighthouse Inn, on a bluff overlooking Nantucket Sound in West Dennis (Box 28, West Dennis, Massachusetts 02670; 617-398-2244), is for you. The cottage rooms are clean and pleasant; the main house, built around a 130-year-old lighthouse, has wood paneling and Oriental rugs and fireplaces; you can get a shore dinner on Wednesday nights, a buffet on Sunday nights—lobster, scallops, oysters, seafood Newburg, cold cuts, baked beans, macaroni and cheese, molded Jell-O salads, corn bread (all for $12!). From May 23 until July 1, lodgings are $35 to $60 per double-occupancy room per night.

Culture mavins will have to wait until summer for the chance to hear chamber music in the churches. In the meantime, they can write for schedules. The Hawthorne Trio's is available from Donald Enos, 172 Towerhill Circle, Brewster, Massachusetts 02631; the Cape Cod Conservatory's string-and-wind-group schedules are available from Richard Casper at the conservatory, West Barnstable, Massachusetts 02668; the Cape Cod Performing Arts Association's lineup may be had from the association at Box 205, Yarmouthport, Massachusetts 02675; the Monomoy Chamber Ensemble program comes from the ensemble at 100 Riverside Drive, New York, New York 10024; and the Cape and Islands Chamber Music Festival performance schedule is available from the festival at P.O. Box 72, Yarmouthport, Massachusetts 02675. (The festival group members pictured on page 54 are, from left, violist Marcus Thompson; pianist Samuel Sanders, the founder; soprano Kristine Kiesinski; and clarinetist David Singer. The Cape and Islands performers are all professional musicians [among them Yo-Yo Ma and Emanuel Ax] who give open rehearsals and concerts on the Cape from August 4 to 19.)

When chamber music is performed in churches, the window fans are turned on at intermission only, and people have been known to swoon from the heat. So be prepared to adopt the on-Cape philosophy: "This church is pleasantly warm."

Getting there: Yarmouthport is about 265 miles from Manhattan—a five-hour drive.



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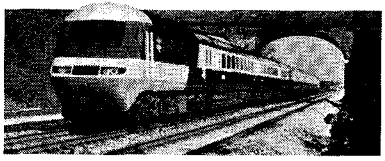

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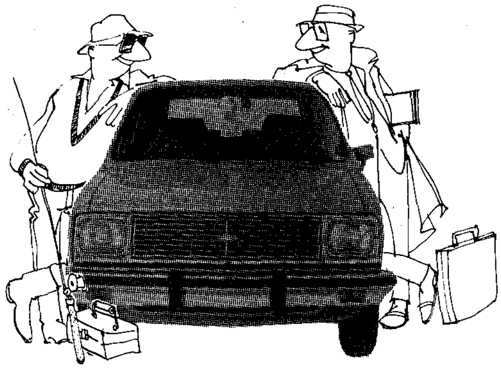

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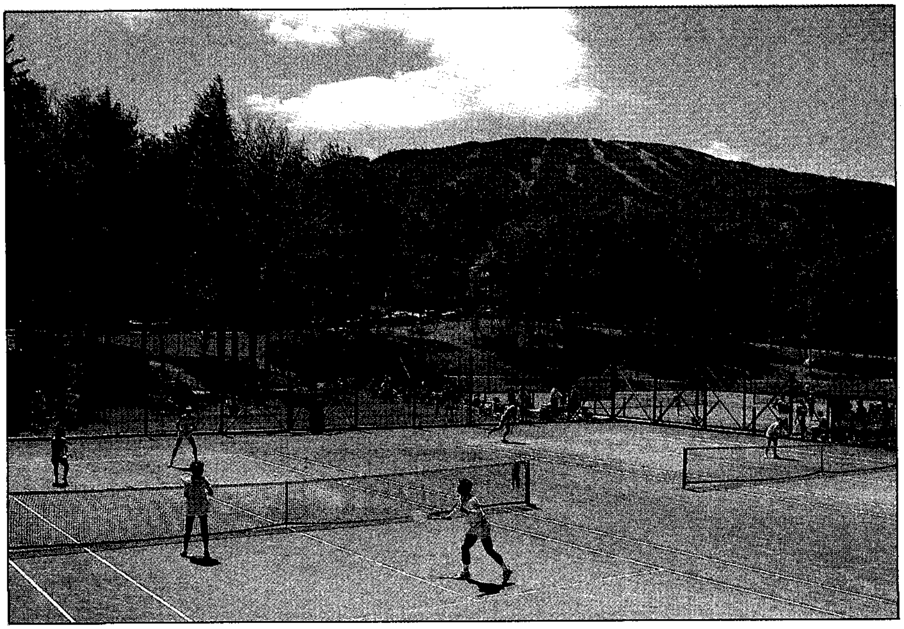
This is the last of the great nineteenth-century mountain resorts—still splendid, but splendid in its own way. Mohonk was founded in 1869 by the Smiley twins, devout, teetotaling Quakers who wanted a respectable resort for their respectable friends. Very little has changed. There are nondenominational services on Sundays (you won't have to attend), concerts, slide shows, square dances, movies, and plays—a two-character Victorian comedy, *How Love Endures,* will make its fifth appearance this summer. If you want lotsa Las Vegas laughs, drive to the Borscht Belt hotels nearby.

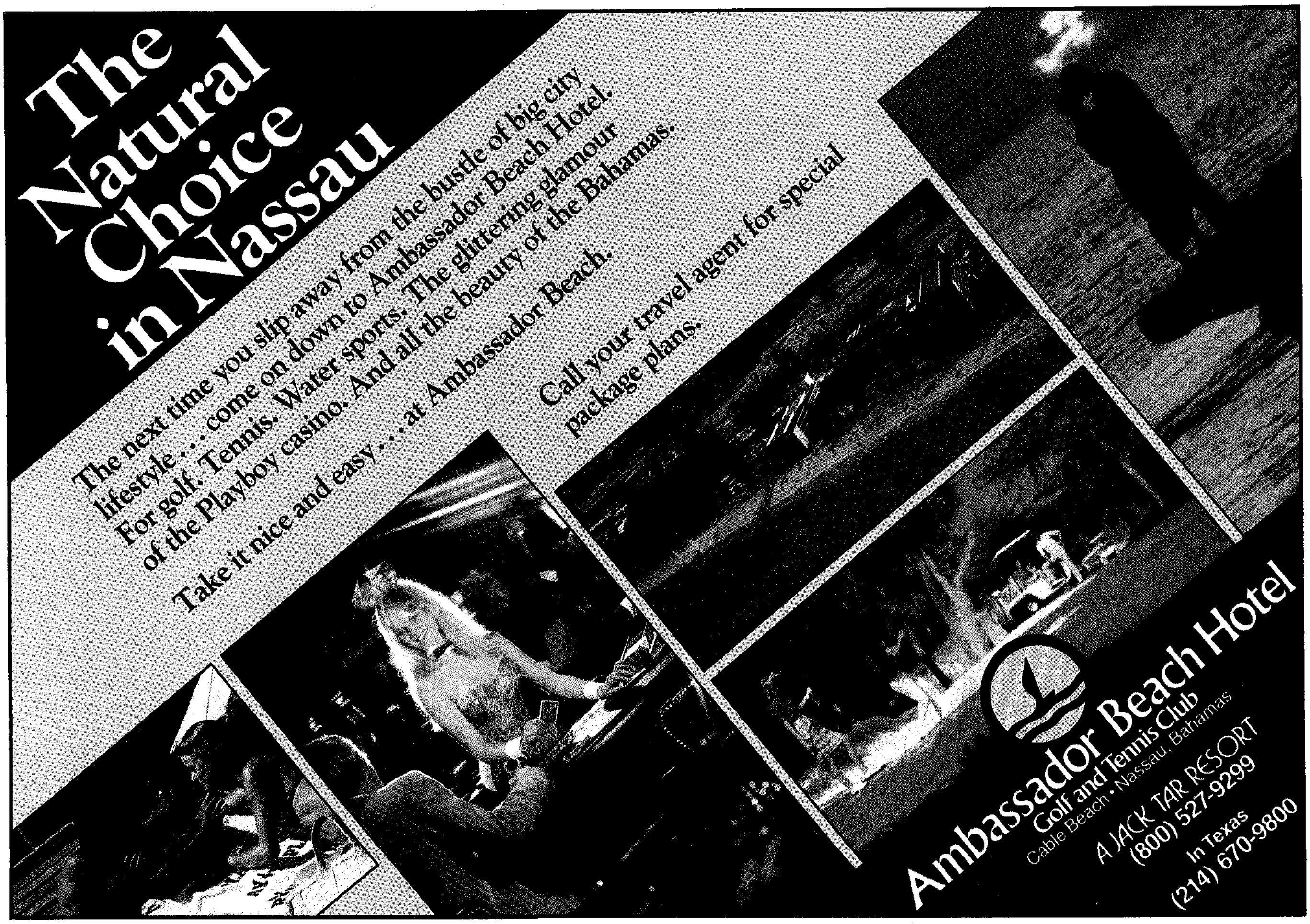


For serious tennis instruction, the John Newcombe Tennis Center, in Stratton, Vermont.

Photograph by Hubert Schriebl.

Mohonk's toyland roofline, droopy porches, and green-clapboard, balconied exterior remind you of a Walt Disney castle or a dowager in a tennis skirt; it's funky. The décor is lavish, rustic, and grand—there's a Teddy Roosevelt feel about it. The high-ceilinged parlor looks like a hunting lodge—there's a stone fireplace and a bust of Sagonaquado, a brave and humble Indian chief (that's what the plaque says, anyway). The carpeted halls have creaky, uneven floors. Off those halls there are alcoves with velvet sofas and the occasional piano; photographs of clergymen and mayors and nineteenth-century presidents, all former guests, line the walls, along with winter sleigh scenes and watercolors of Japan.

The bedrooms are sparsely, but adequately, furnished. Spring rates (until May 19) for a double-occupancy room go from $53 to $80 per night, including



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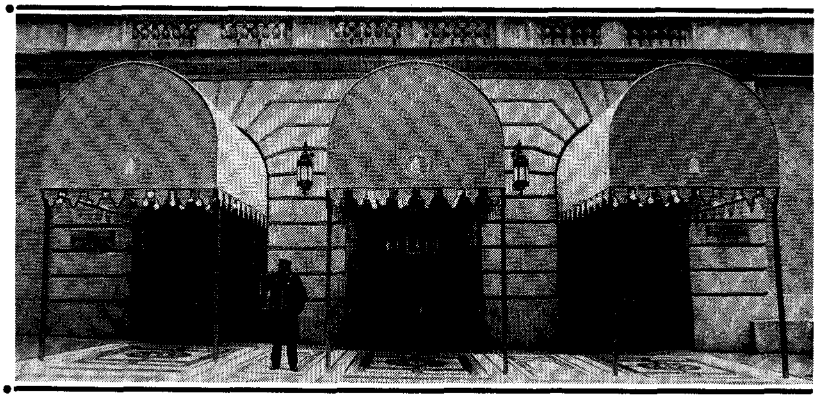

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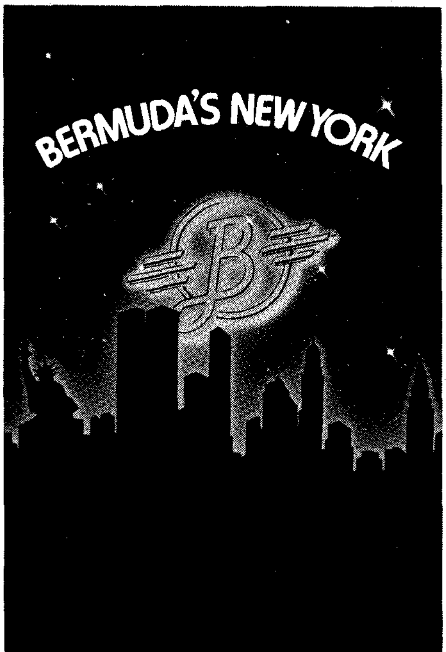

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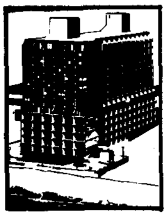

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three meals. (Call or write Mohonk Mountain House, New Paltz, New York 12561; 914-255-1000. The resort is about two hours by car from Manhattan. Take the New York State Thruway north to Exit 18, New Paltz. Bear left onto Route 299; follow Main Street through New Paltz. Immediately after crossing the Wallkill River bridge, turn right [there is a Mohonk sign]. Bear left and follow Mountain Rest Road; Mohonk Mountain House is two and a half miles farther on.)

The cuisine's all-American—inspired nouvelle wouldn't work here. With dinner, there are sticky buns, plastic-wrapped melba toast, and butter pats in foil. The vegetables may be watery, but the steaks are good.

Wine and liquor are served in the vast dining room at dinnertime only, but you can put away a few in your room by phoning room service and ordering a bottle. There's no bar, and no smoking in the dining room, parlor, or library either. The social hostess is named Faire Hart. But, then, you'll find joy in hiking 140 miles of forest trail, swimming in a dark-green, frosty mountain lake, playing golf or tennis, and riding in a horse and buggy. You can loaf and contemplate the scenery. They say the Shawangunk Mountains—where Mohonk lies—are 100 million years older than the Catskills, and rockier. What bully spirit!

An hour's drive upriver, across the Hudson, another Victorian gem: Olana, the eccentric mansion built by the painter Frederic Church. *His* side of the river, the east bank, was the elite and social side, back when; the west bank was for resorts and farms. Accordingly, Church sent his cows across the river every June to summer in the Catskills. You get to the social side of the river, and Olana, by taking the New York State Thruway north to Exit 21, Catskill. Follow signs to Route 23 and the Rip Van Winkle Bridge. Cross the bridge and bear right onto Route 9G South. Olana is one mile along, on the left.

When Church built Olana, in 1870, he blended an Italianate style with Moorish motifs. Recently returned from a long voyage to the Near East with his wife, the painter had fallen in love with the Persian style. ("Olana" means "our place on high" in Arabic; a good view of the river meant everything in those days.) So Persian rugs are draped on sofas, they hang from the walls, they are grouped on the floor on top of other rugs. The place looks like either Freud's office or a high-class suq.

Eight of Olana's 22 rooms (all on the first floor) are on the 45-minute tour. These are languorous, sensuous rooms. They glow like expensive jewels—nothing blinding, just a *quiet* smolder. One room is painted grape purple and has a pumpkin ceiling; in another, the walls are mustard yellow, the ceiling green and pink. French doors are stenciled with intricate Persian motifs of flowers, birds, and geometric symbols; there are arc-shaped Moorish entranceways also. Some windows are covered with imitation latticework so they resemble the windows in Persian houses. In the Court Hall, where the Churches held musicales and soirées, a pair of kilim rugs, hung from a brass rod, were used as stage curtains. Everywhere there is pattern on pattern.

Some of Church's paintings hang on the walls: *Star of the East,* for instance, in the Court Hall—hot-turquoise sky and spangled stars, urgently sensuous. There are misted landscapes of autumn woods, paintings of the Catskills in winter, studies for *Niagara,* for *Heart of the Andes.* He bought a load of old-master copies in Europe, then painted them over to suit himself. And he put decorative tile around the doorways and windows on the façade of his Italianate building, planted trees with uneven tops to echo the uneven roofline and dramatic silhouette of Olana. He enjoyed life—Olana shows it. (Olana State Historic Site, Route 9G, Hudson, New York, 518-828-0135, is open from May 29 through October 31. Weekend hours for guided tours [50 cents]: Saturdays 10 A.M. to 4 P.M., Sundays 1 to 4 P.M.)

After a night at Mohonk and a day at Olana, how about some straitlaced stuff? Drive the 30-odd miles to the Shaker Museum, in Old Chatham. (Follow Route 66 North from Hudson. In Chatham Center, turn right on Route 13 just before you get to the Kinderhook Creek bridge. The museum will be on your left.)

The country's beautiful: You'll drive through sleepy white-clapboard towns, past horse-breeding farms and antiques stores—Malden Bridge, near the Shaker Museum, has one lovely antiques shop next to its post office. When you arrive at the museum, walk through the stark, white rooms and marvel at the spare lines of the furniture. Your tour is self-guided; be sure to read the placards on the walls for details on how these pieces were made.

This museum has the largest collection of Shaker tools and furniture in the world, so you could spend several hours here. Be sure to visit the museum shop for the Shaker-designed baskets, woven chair tapes, and dried herbs from the Shaker settlement at Sabbathday Lake, Maine. These are packaged in round tin boxes and are excellent. (The Shaker Museum, 149 Shaker Museum Road, Old Chatham, New York, 518-794-9100, is open from May 1 through October 31. Weekend hours: Saturdays and Sundays 10 A.M. to 5 P.M. Admission for adults is $3, less for children and senior citizens.)

Checkout time at Mohonk is 2 P.M. on Sundays, and what good planning! The

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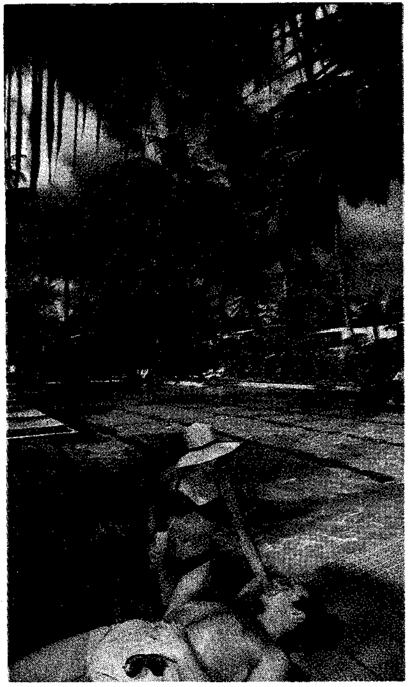

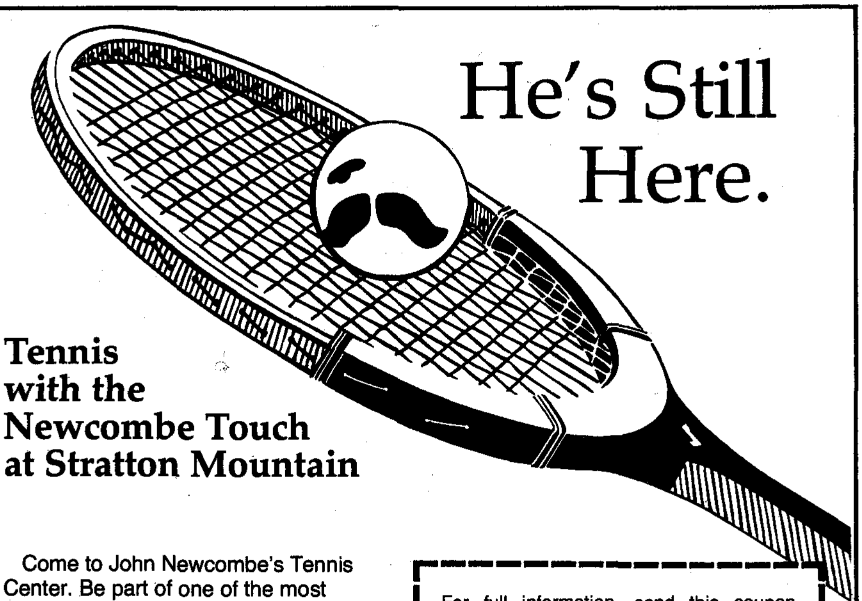

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Storm King Art Center's sculpture garden opens at 2 P.M. This gives you the morning to loaf, and if the weather's nice, you can go to the Sunday barbecue, but wear something over your bathing suit—modesty is all. Plan to visit Storm King on the trip back to New York. (Take the New York State Thruway south to Exit 17. Bear left onto Route 17K to the center of Newburgh. Turn right onto Route 32 South. Follow the road for six miles through Vails Gate and down a hill. Turn right on Orrs Mills Road. [Don't cross the silver bridge!] Go half a mile. Turn left on Old Pleasant Hill Road. The entrance will be a half-mile along on your left.) After your short cruise past Newburgh's Pizza Huts, motels, and filling stations, the well-bred, thundering silence of Storm King is like a silken hand on a bad sunburn.

There are 90 sculptures at Storm King. They sit on hilltops, lie in valleys, stand near shrubbery on 200 acres. There are deer, foxes, lots of birds, and there aren't any signs that tell you to get off the grass, no arrows pointing to the next exhibit—you may wander where you like and in no special sequence. Park near the museum building, a large Normandy-style house, and then walk around to a small shaded garden to look at a large Louise Nevelson, and, after June 12, a group of Barbara Hepworth sculptures. Nearby, there's a bleached and gentle-looking English bench. Sit down and contemplate the five Ionic columns that stand majestically and prophetically on a hill. Examine David Smith's groupings, look at Trova's slender *Gox #4*. Walk past Marini's *Miracle* to a small hill with a view of the Hudson River Valley and watch Noguchi's *Momo Taro*—two white granite spheres—as the sun strikes them; they look triumphant, and you feel pagan. *Momo Taro* means "born of a peach"; the work represents a Japanese fable about a boy who was born of a peach and who set free some animals who had been caught in the clutches of an island monster. The animals sang for joy to the sun when they were freed. Sit in the hollowed-out peach and feel its stippled insides.

Walk farther on—enjoy Henry Moore's *Reclining Figure II;* stand under the cylinders of Alexander Liberman's *Iliad* and feel their power. Look at the two dark, interlocking forms on a hill: They are a memorial to Charles and Medgar Evers by Charles Ginnever. And as 5:30 arrives, the light has changed and some of the pieces show a different mood. In a light rain, or a mist, or when the foliage turns, the sculpture at Storm King changes, too. (The Storm King Art Center, Old Pleasant Hill Road, Mountainville, New York, 914-534-3115, is open from May 19 through October 31. Weekend hours: Saturdays and Sundays 2 to 5:30 P.M. Donation.) —B.C.

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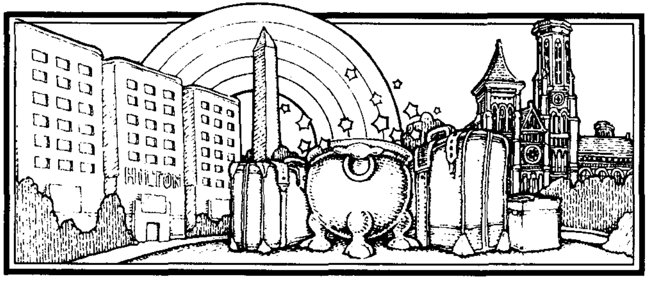

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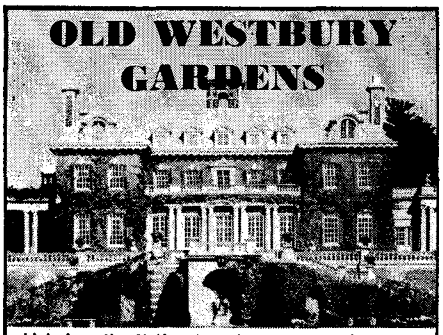

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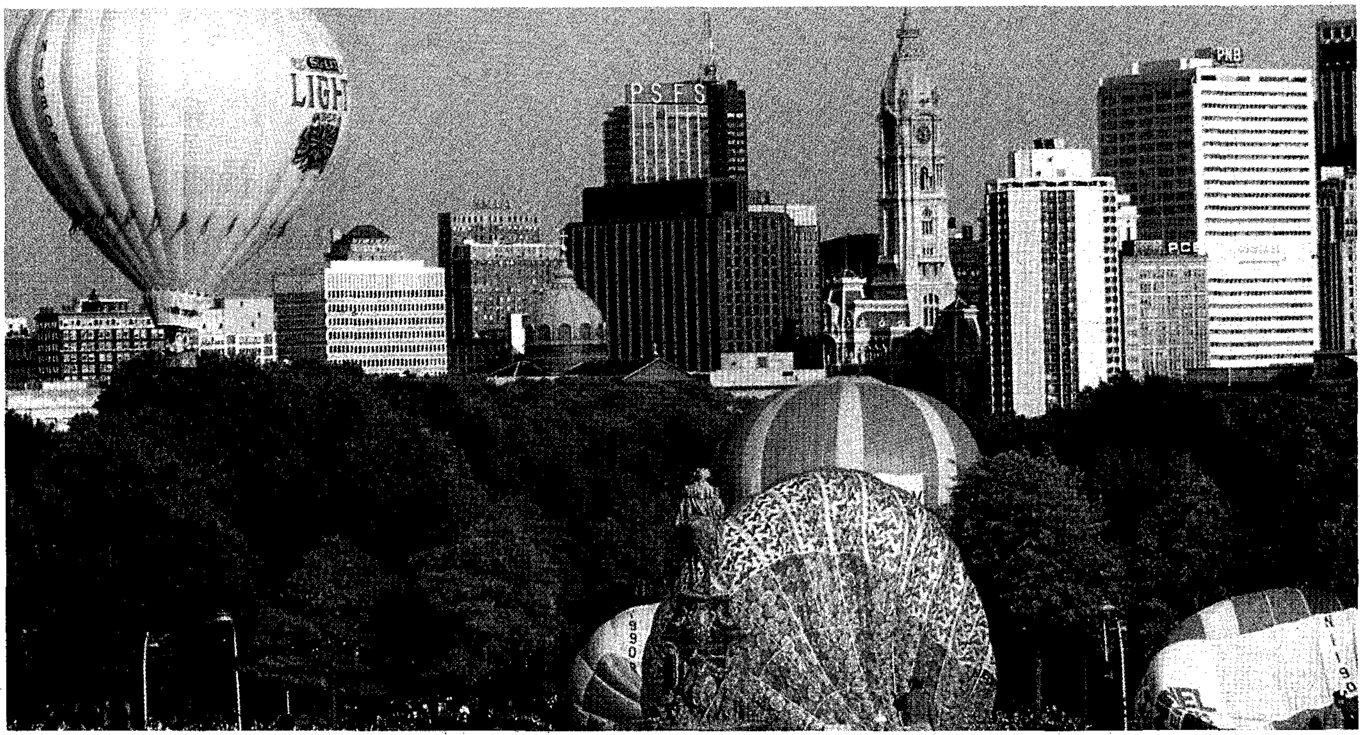

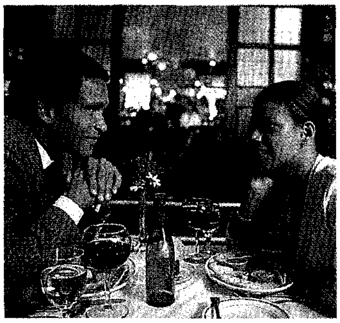

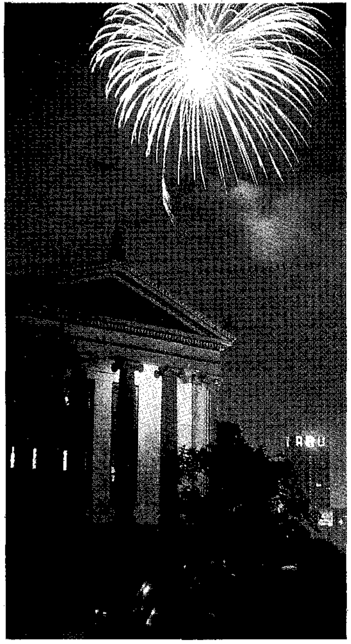

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TENNIS

Stratton Mountain Inn
Liftline Lodge
Birkenhaus

Stratton, Vermont

TENNIS IS NOT A TROPICAL sport. It's best played in medium-cool mountains, well above the sweaty lowlands but not so high that altitude shortens your wind. Stratton Mountain, Vermont, at 3,900 feet, must be about right. Seventeen tennis courts wait within a stroll of three worthy mountainside inns.

There's something to be said for an off-season stay at this ski resort. When the snow is gone, what remain are sunny days and cool nights, clear, crisp air, silhouettes of a mountain horizon, *gemütlich* hospitality—without the long lines and the death-defying driving that one endures in winter at either end of the weekend.

Of the three Stratton lodges, only Birkenhaus has no court of its own. Liftline Lodge has one court adjacent to its swimming pool, and the Stratton Mountain Inn has four courts—two of them Har-Tru and two of them red-clay surfaces.

Eight outdoor and four indoor courts are available at the nearby John Newcombe Tennis Center (802-297-2525), site of serious tennis instruction by professional teachers, and drills and videotape machines so you can see your own gaffes. It's not boot camp, however. The outdoor courts, all with Har-Tru surfaces and wood-and-wire fencing, are grouped in a long clearing surrounded by tall birches and pines. There's sun on the courts and shade all around. The bright-yellow pro shop offers gear for sale and services like restringing. It has showers, a snack bar, and director's chairs on the wood deck so you can watch the action. The courts aren't lighted, but, then, the days are long in summer. The hard-surface indoor courts are housed in a vast steel building that has great indirect white light.

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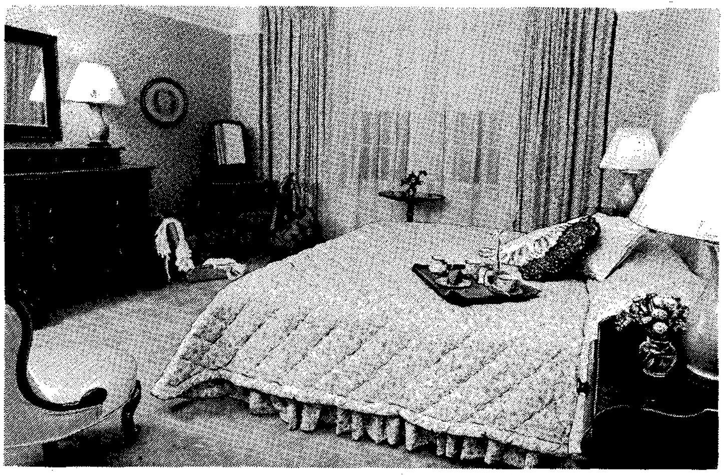

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weekend and week-long tennis packages with all three lodges. But the J.N. Tennis Center is flexible about all this. Instruction occurs daily from 10 A.M. to 12:30 P.M. and again from 2:30 to 5 P.M. Otherwise, the courts are open, so for guests at the nearby lodgings who just want to play a lot of tennis, arrangements can be made—especially for a group of friends. Late July to early August is the busiest time, with a tournament or two going on, but last season the facilities were in full use on only one weekend. Slowest times are in May and June, and again in late August and September.

The four courts at the Stratton Mountain Inn are placed within the ell of the buildings, sheltered from the wind and flanking the swimming pool. They are open at all times for the free use of guests. The innkeepers claim that it's rare for all four courts to be in use at the same time.

Stratton Mountain Inn is the most capacious of the three, with 90 rooms. It offers amenities to be expected of any good ski lodge—a rustic lounge with stone fireplace and views of the slopes, a beamed-ceilinged dining room with fireplace and views of the courts—but it is, at heart, a standard corporation-run motel with some alpine touches (wood balconies). On the plus side, that means the rooms are adequate, with firm beds, decent lighting, color television, and tile bath. But apart from the thick pine furniture, it has little character and very little soundproofing. The food at the inn is passable, but entirely predictable.

Liftline Lodge, with 80 rooms in three buildings, is older, Austrian, and privately operated. It has an unforced, old-world warmth to it, with stucco walls, tile floors, corner fireplaces, and a cavernous bar. The restaurant offers an imaginative bill of (Austrian) fare, and it should be noted that the lodge offers European plan (no meals included) accommodations in one of its buildings, the Glockenhof. That may be an advantage, since several towns within a 30-minute drive—Newfane, West Dover, Manchester, Londonderry—boast excellent restaurants.

Birkenhaus, also Austrian and private, is the smallest, with eighteen rooms. It offers the same tennis "package" at the tennis center, has a pool, a woody bar, and a sparkling dining room: According to local testimony, the schnitzel keeps bringing 'em back.

Should you weary of serving and stroking, these mountains offer other pursuits: An eighteen-hole golf course is nearby, and popular sections of the Appalachian Trail and Long Trail pass within a few miles of Stratton, with access from nearby highway crossings. This is also one of the classic trout-fishing regions of the East—the Orvis tackle company is close at hand, in Manchester, and Stratton itself has a fly-fishing school. Locals who know streams like the Battenkill claim that "it's gotten to be hard fishing, but you can still catch the big ones."

In short, there's scant chance of getting stagnated, bored, or going hungry. After all the mountain air and exercise, your problem will be staying awake for the return drive.

Rates: The tennis package, with instruction, lodging, and breakfast and dinner daily, at Stratton Mountain Inn (reopens May 16), Liftline Lodge (reopens April 25), or Birkenhaus (reopens May 20) is $265 for a two-day weekend or $580 for five days (prices are per person, double occupancy). Most offer lower group rates. Court time only is $15 per hour at the J.N.T.C.

Non-tennis-package rates:

The Stratton Mountain Inn, Stratton, Vermont 05155 (802-297-2500), charges $60 per person per night, double occupancy.

At the Liftline Lodge, Stratton, Vermont 05155 (802-297-2600), the double-occupancy room rate is $36 per person per night (meal plans are also available). A one-night deposit is required.

At Birkenhaus, Stratton, Vermont 05155 (802-297-2000), the rate is $62.50 per person per night, double occupancy, including breakfast and dinner.

Directions: Stratton Mountain is about 240 miles from Manhattan—a four-hour drive. Take the Taconic Parkway north to Route 23 East, then continue north on Route 22. Drive east on Routes 7 and 9 to Bennington and continue north on Route 7 to Manchester Depot. Take Route 30 East to Bondville and follow signs to Stratton Mountain.

Or drive northeast on I-95 (Connecticut Turnpike), then north on I-91 to the Brattleboro, Vermont, exit and follow signs to Route 30 North. Follow it to Bondville, and then just follow the signs.

GOLF

Hotel Hershey

Hershey, Pennsylvania

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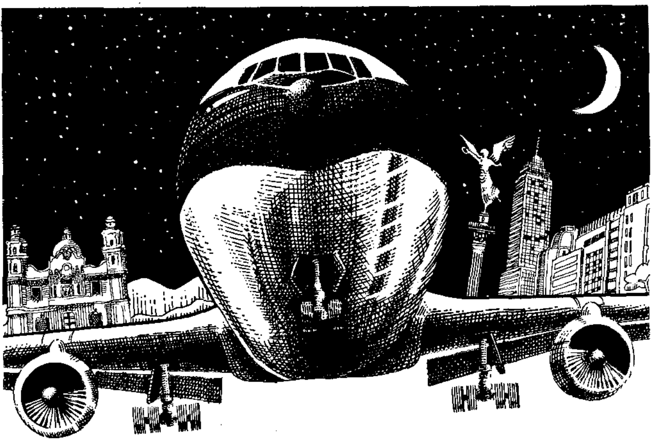

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gardens, a more upscale type comes for the golf on one of Hershey's five courses.

If I were regularly to commit acts of golf, I'd wish to commit them here on the course closest to the hotel. It is a nine-holer, a layout of character, a benign labyrinth of deep turf ordered in dark, angled corridors among very tall firs. One local pro warns, "It's carved right into the woods—I'd *plan* to lose a few balls there." Its 2,680 meticulously groomed yards (par 34) are arrayed along the slopes and brows of the wooded ridge crowned by the hotel. From points along the fairways there are good views out over mellow farmland.

Hotel guests have access to three other courses that are literally in sight of the grand hotel entrance. The more serious of these include the public Parkview course, a 6,135-yarder, par 71, along a creek bordering the Hersheypark amusement complex.

The private Hershey Country Club, at the east edge of town, has two complete eighteen-hole courses. The west course, at 6,928 yards (par 73), is an older, championship course, reportedly among the best 100 in the nation. With many blind tees and many doglegs, it is a challenge; later this year it will be the site of the Ladies' Keystone Open and the Hershey Invitational tournament. The longer east course (7,240 yards and par 71) is only twelve years old, and it's tough. "Long and fun and frustrating," its resident pro calls it.

And there's yet another nine-hole public course four miles away.

Every kind of hotel service is available to facilitate concentration on your game. There's a baby-sitting service at the hotel for the little kids, and for the bigger kids there's that 36-ride Hersheypark nearby. It's almost too convenient, too comfortable.

Attached to each room's color television set is a tag that cautions guests not to sit and stare when more active pursuits are at hand. Sitting and staring *is* tempting, because the rooms are large and very neat and comfortable: sprawling beds, a big wood writing desk, an enormous yellow tile bathroom—all of it done in warm colors and looking as if there'll be an inspection at 0700 tomorrow and this room *will* pass.

If Milton Hershey was a little obsessive in the Walt Disney mode (streetlights shaped like chocolate kisses!), it's evident that *service* is one of the obsessions. This is a first-rate resort in all ways that count.

Everyone from the parking attendants to the wine stewardess smiled, moved quickly, called me "sir," and said "thank you." Meals are served in a large, semicircular stucco-and-tile room with a clerestory of artful stained glass through which sunsets are viewed to advantage. Since the guests number in the hundreds, the menu is understandably middle-of-the-road steaks and seafood. But there are surprises, ingredients are quite fresh, and it's all served with the flair of a six-table haute temple. After an agreeable hot tortellini-and-tomato fondue, we went on to fresh broiled fluke that was light and crisp in butter and lemon. Dessert? Chocolate mousse, of course—but one so unexpectedly understated that it seemed *scented,* rather than flavored.

Beyond golf, the Hotel Hershey presents you with a full roster of sporting possibilities: Just below the front entrance and near the formal gardens are four Har-Tru tennis courts. On the lawns, there are croquet and bowling. Bicycles may be rented. The large outdoor pool is open daily from June to September, and the indoor pool—nearly as large—is open every evening until ten. Miles of trails loop out from the stables, where horses may be hired for western-style trail riding. Few other places can do so much so well.

Rates: Greens fees run about $16 on weekends at the Hershey Country Club courses, about $10 at Parkview, and about $8 on the hotel and public courses. Cart fees run about $7 to $8 per nine holes. For the golf-and-lodging plan, the rate is $73 per person per night, double occupancy, in the spring and late fall, and $79 from June 1 through October 9. That includes meals and use of other hotel facilities.

The regular lodging rate is $100 per room per night, double occupancy (meal plans are available).

Directions: The Hotel Hershey, Hershey, Pennsylvania 17033 (717-533-2171), is about 180 miles from Manhattan—a three-and-a-half-hour drive. Take the New Jersey Turnpike south to Route 22 West, to I-78 West. In Pennsylvania, take Exit 28, at Grantville, and go south about eight miles on Route 743. Follow the signs to the Hotel Hershey.

CANOEING

The Inn at Starlight Lake

Starlight, Pennsylvania

1740 House

Lumberville, Pennsylvania

'WATER SPORTS" NEEDN'T MEAN "ocean." Consider canoeing and consider the Delaware River, with seasonal white water north of Port Jervis and smooth-water touring down toward the Delaware Water Gap. We found havens on the water at either end: the Inn at Starlight Lake, south of Hancock, New York, and 1740 House, in Lumberville, Pennsylvania.

From Hancock to Port Jervis, the 75

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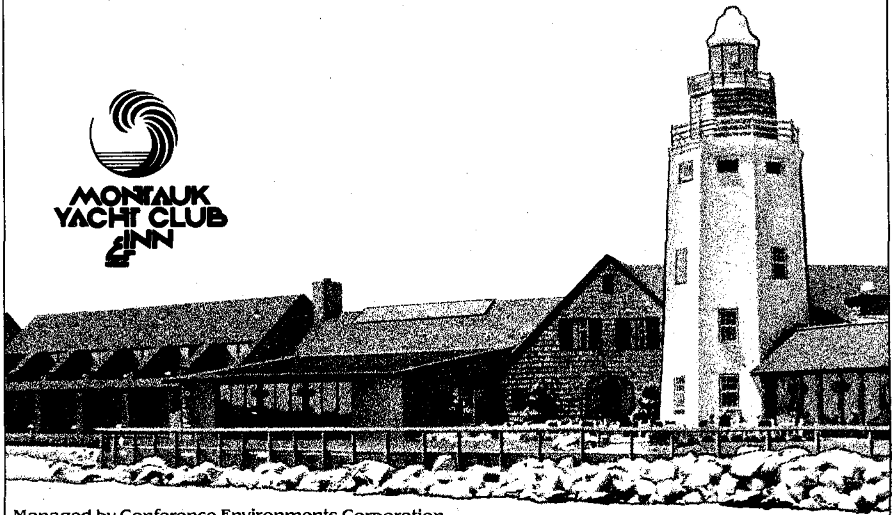

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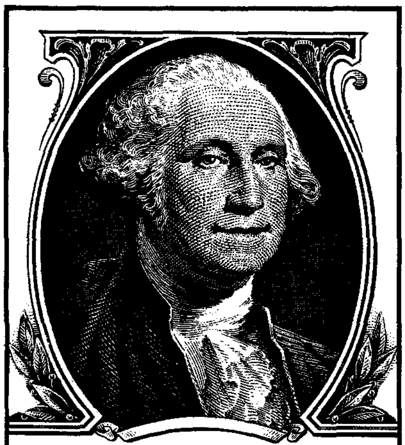

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miles of upper Delaware River divide the upper Poconos and the lower Catskills. It's an easy Class II (canoeists' ranking of difficulty) passage. But in spring—especially in a year like this, of heavy runoff—some tributaries afford true white-water experiences.

The Inn at Starlight Lake is a few minutes' drive from the Delaware and does not itself operate canoes and pickup service on the river, but it's a fitting advance base for an all-day canoe excursion on the Delaware. Drive directly here on a Friday night for supper and a restful night's sleep before tackling a full Saturday of river rigors.

A big, rambly wooden building in forest green and white with latticework, twenty rooms, and great porches, I.S.L. is less country inn and more turn-of-the-century summer hotel. Ten more rooms are in guest cottages, and there's a guesthouse for families—all of it in backroads forest with roving deer. Starlight Lake is small but spring-fed and "very clean for swimming," according to innkeeper Jack McMahon, a cheerful expatriate New Yorker. The lake is appropriate for easy canoeing—and rowing and sailing—in vessels owned by the inn. It's a place to practice your J-stroke before moving on to the Delaware River.

Meals in the breezy dining room favor German and Austrian dishes, fresh-baked breads, homemade desserts. The inn is an informal and homey lodge, with a lobby that's a whimsically furnished living room and with clean, unpretentious bedrooms.

Major outfitters on the upper Delaware rent canoes, maintain bases along the river for putting in and taking out, and can truck you and canoe back to square one. The larger ones include Kittatinny Canoes, Inc. (717-828-2700); Bob Lander's Canoe Rentals (914-252-3925); and Jerry's 3-River (914-557-6078). You can simply rent a canoe or arrange for a guided group trip, in either white water (seasonal) or quiet water, either for a day or for an overnight camping trip with stops at campsites along the river. The upper Delaware is, by decree, a "wild and scenic" river, a rocky, hundred-yard channel that winds among banks of willow, cottonwood, and maple, and it can rise to white water. Its tributary white-water streams—Beaver Kill and Willowemoc—also happen to rank among the premier trout-fishing streams in the Northeast. They are only 30 minutes from the inn, and draw trout enthusiasts from states away.

Far downriver—below the Delaware Water Gap—where the river has broadened out around islands large enough for summer camps, some pacific, less rigorous canoeing is available from a country-inn base.

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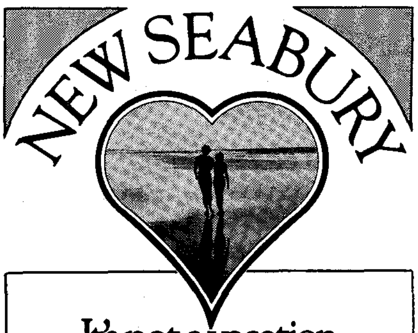

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the bank of the Delaware Canal. The canal is a historic landmark, now maintained as a park and kept (usually) full of water. The house has several canoes for free guest use on the canal, which follows the contour of the riverbank for many miles. Birds and other wildlife populate the brushy banks. With no rocks, rapids, or *current*, really, mosquitoes may be the only obstacle. This was a serious transport artery, and it passes houses, mills, old taverns, covered bridges—remnants of nineteenth-century canal-era communities.

To canoe on the Delaware itself, it's necessary to go to another outfitter, and Point Pleasant Canoe Rentals (215-297-8400) is just upriver from 1740 House on River Road. (Point Pleasant Canoe Rentals has three other bases along the river.)

As for 1740 House, it *is* an inn, a two-story string of rooms that grew outward from a central old stable. All 24 rooms look out on the canal and the river. Most have balconies or open out onto a mossy brick-paved patio thickly screened in ivy and rhododendron. In the morning, the sunlight comes right across the river to you. While all but two of the rooms are not really old, most of the furnishings are antiques, many from the Bucks County area. And no telephones or televisions, antique or otherwise. But there is a swimming pool.

The inn has a compact, glassed-in dining room with a limited menu of Continental entrées. A generous, complimentary buffet breakfast is spread each morning. The house's want of a liquor license scarcely matters, since there is a fine, large wineshop minutes away across the bridge.

Rates: The Inn at Starlight Lake, Box 27, Starlight, Pennsylvania 18461 (717-798-2519), charges $85 to $99, including breakfast and dinner, for a double-occupancy room on Fridays and Saturdays through Memorial Day.

1740 House, River Road, Lumberville, Pennsylvania 18933 (215-297-5661), charges $46 to $52 for a double-occupancy room, including Continental breakfast.

Directions: The Inn at Starlight Lake is about 145 miles (three and a half hours) from New York. Take I-87 (New York State Thruway) north to Route 17, then go west on 17 to Hancock, New York. Drive south on Route 191, turn right onto Route 370, and follow signs to Starlight.

1740 House is about 80 miles (two hours) from New York. Drive south on the New Jersey Turnpike to Exit 10, then west on I-287 to another Exit 10, and proceed west on Route 22. Drive south on Route 202 across the Delaware River to New Hope, Pennsylvania, then north about five miles on River Road (Route 32) to Lumberville, and then turn right at 1740 House. —M.W.R.

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IN STYLE

BY
ANNA
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John Shea: Acting For the Eighties

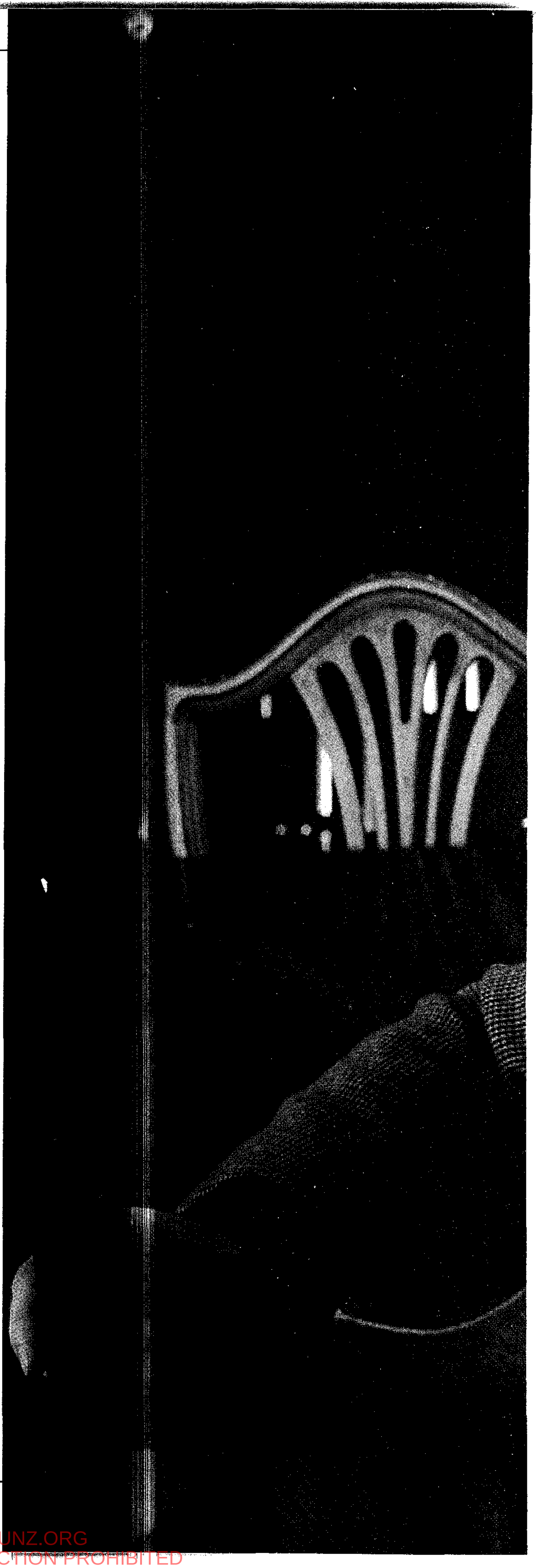
John Shea's desk is piled high with scripts. The offers started pouring in with the release of *Missing,* the film in which he portrays the young journalist Charles Horman and in which he projects an almost naïve, quintessentially American earnestness. It could be that his arrival marks a new style of acting, an alternative to the inarticulate, streetwise, and self-involved performances of the seventies.

"If you want to be thought of as a serious actor," says Shea, 33, "New York is the only place to be." He has been here, with his wife, photographer Laura Pettibone, for seven years. Relaxing in their SoHo loft, he talks about the energy in New York, the crosscurrents between the art, theatrical, and political worlds centered here. "I tried living in L.A.," he says, "sitting around the pool waiting for the phone to ring. But it wasn't for me."

Shea credits New York with helping him land the *Missing* role: The film's director, Costa-Gavras, was in town the day the newspapers reviewed a play he was in, saw his picture, asked to meet him, and hired him without so much as an audition. And he credits that role—working with Costa-Gavras, researching the life and death of Horman—with increasing his political awareness.

His new political concern is shared by other New York actors, artists who want to use their talent to influence more than the box office. Active in the anti-nuclear movement, Shea recently spoke—along with Meryl Streep, Joseph Papp, Jill Clayburgh, and others—at a rally sponsored by the Performing Artists for Nuclear Disarmament, and will appear at the organization's Children's Day rally at the Delacorte Theater, in Central Park, on May 9.

Right now, Shea is appearing in the acclaimed *The Dining Room* at the Astor Place Theatre, is considering doing summer stock with Sigourney Weaver, and is being tested for a film role opposite Robert De Niro. Has success changed him? "I went to a dinner party the other night," he admits, "and wore a tie for the first time in years." ■



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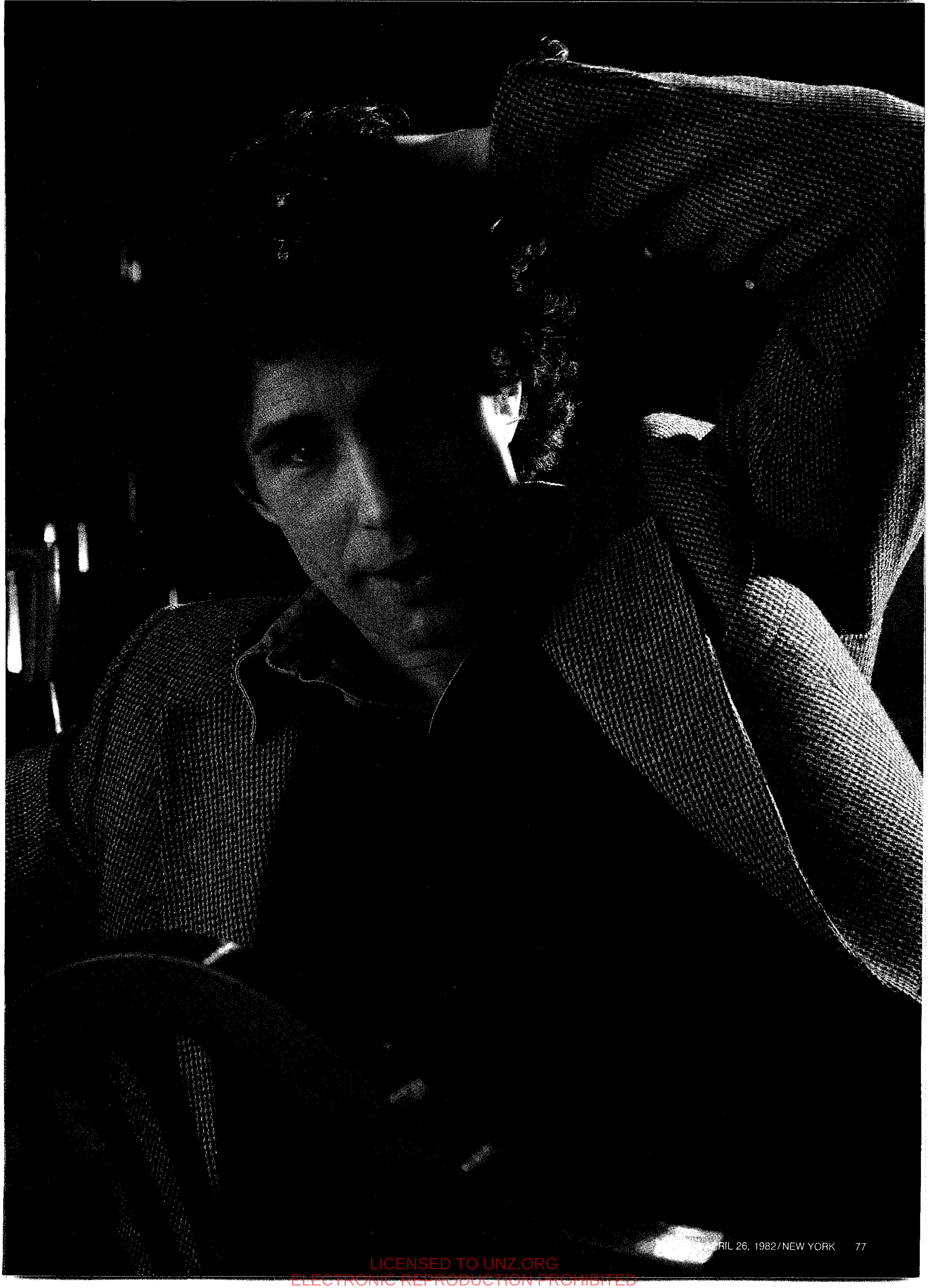


Dance/Tobi Tobias

HOUSE GUESTS

"...From Pennsylvania, provocative views of women; from Canada, bland dynamics, fast-food ballets, and a fine ballerina..."

A LITTLE INCLEMENCY LIKE THE blizzard of '82 was not likely to deter ballet troupes bent on visiting New York. My letter carrier arrived at dinnertime the day of the storm and defaulted entirely the next. But the **Pennsylvania Ballet** opened as scheduled at the Brooklyn Academy of Music with its novelty program, "In Celebration of Women Choreographers."

Women who make dances are not really such a rarity as the Philadelphia company suggests by this special attention. True, the structure of the classical-ballet world is patriarchal. There, traditionally, the male choreographer plays Pygmalion to the ballerina's Galatea. But modern dance springs from the vision and assertive labors of founding mothers, two of whom—Isadora Duncan and Doris Humphrey—figured in the Pennsylvanians' program. This concert told no startling news about women's procreative power in the dance field. Still, it offered provocatively varied views of woman herself.

The stern, almost hysteric Eldress in Humphrey's *The Shakers* epitomizes her sect's repression of sensuality in service of spiritual perfection. Yet it's not her perfect denial of the body, but her power, that's thrilling. Humphrey's austere dance is built on strict straight lines and mounting push-pull tensions. And the Eldress is at the center of it all, guiding and controlling her followers, who literally rise and fall at the intake and release of her breath.

Back to back with this piece, guest artist Annabelle Gamson, who specializes in Duncan solos, performed *The Blue Danube*—an evocation of unfettered physical delight, set to the lush Strauss waltz. She followed this with Duncan's two studies to Scriabin. *Mother* transforms her into a self-abnegating parent, nurturing an imaginary child—her body a soft hollow, like a cradle—then releasing it to an unknown fate. Minutes later, in *Revolutionary Etude*, she's all sinew and ferocious will, tearing herself from bondage as if shattering chains that bind her to rock.

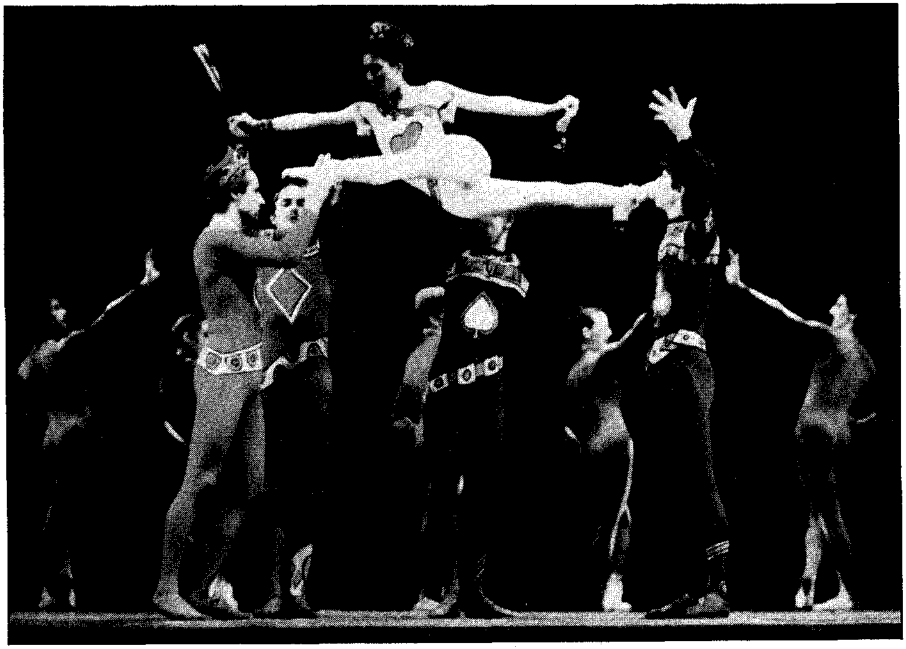
The last of the three female archetypes Gamson evoked might be an ancestress of Senta Driver, who staged her post-modern *Resettings* for the company. Driver's choreography casts off the shackles of sexual stereotype, assigning to women the tough tasks men usually get. The women in the chorus line wear the same athletic gear—sweatsuits and wrist guards—as the men, and they, too, grunt occasionally as they go about their vigorous work. The female soloists are equally virile. A petite lady hauls a good-sized male over her back and whirls him around. Two females face off in a contest that might be a wrestling match or a confrontation over who rules the turf.

In the end, Driver's wit wryly undercuts her sexual politics. The dance suddenly spews out the most romantic of situations—a boy and girl in love, and another woman who comes between them. It's a gloss on *La Sylphide*, Driver instructs interviewers. Tongue in cheek, she also inserts mini-reviews in the piece itself—to save critics trouble: "Wonderful, marvelous, excellent, effortless," the performers chant; then, "Outrageous, misleading, pretentious, disgraceful."

The program petered out with a dance commissioned from the Minnesota-based Loyce Houlton. *Galaxies* isn't the worst ballet I've seen; it isn't even the worst I saw that week, but it is right up there with the contenders. Houlton is a School of Glen Tetley choreographer. That means streams of the broader classical movements laced with modernisms derived from Martha Graham. The dancers race for miles, nonstop, spinning and falling. The center of all this shapeless churning is a man—Edward Myers, with stardust in his hair—whose effete role leaves him looking decidedly like the weaker vessel.

The Pennsylvania dancers danced their Humphrey as ballet folk will—with too solemn reverence and too little weight. To Driver's stolid movement they added a welcome fluency. In *Galaxies*, the only piece requiring pointe shoes, they were presumably in their own element. The imprint of their artistic director, Benjamin Harkarvy, was evident there—in the dancers' docile conformity to a style that's as sweet and smooth as crème anglaise. Yes, it's lovely, but it lacks zest, and it lacks individuality. I hope a few renegades were watching from the wings while Gamson performed—not just to see maturity and intelligence in action, but to learn that willfulness is an essential part of an artist's equipment.

MEANWHILE, **Les Grands Ballets Canadiens** played the City Center, cramming a dozen ballets of varying merit into three programs. The Montreal-based



Leading with a heart: Jeu de Cartes, *as dealt by Les Grands Ballets Canadiens.*

Photograph by Johan Elbers.

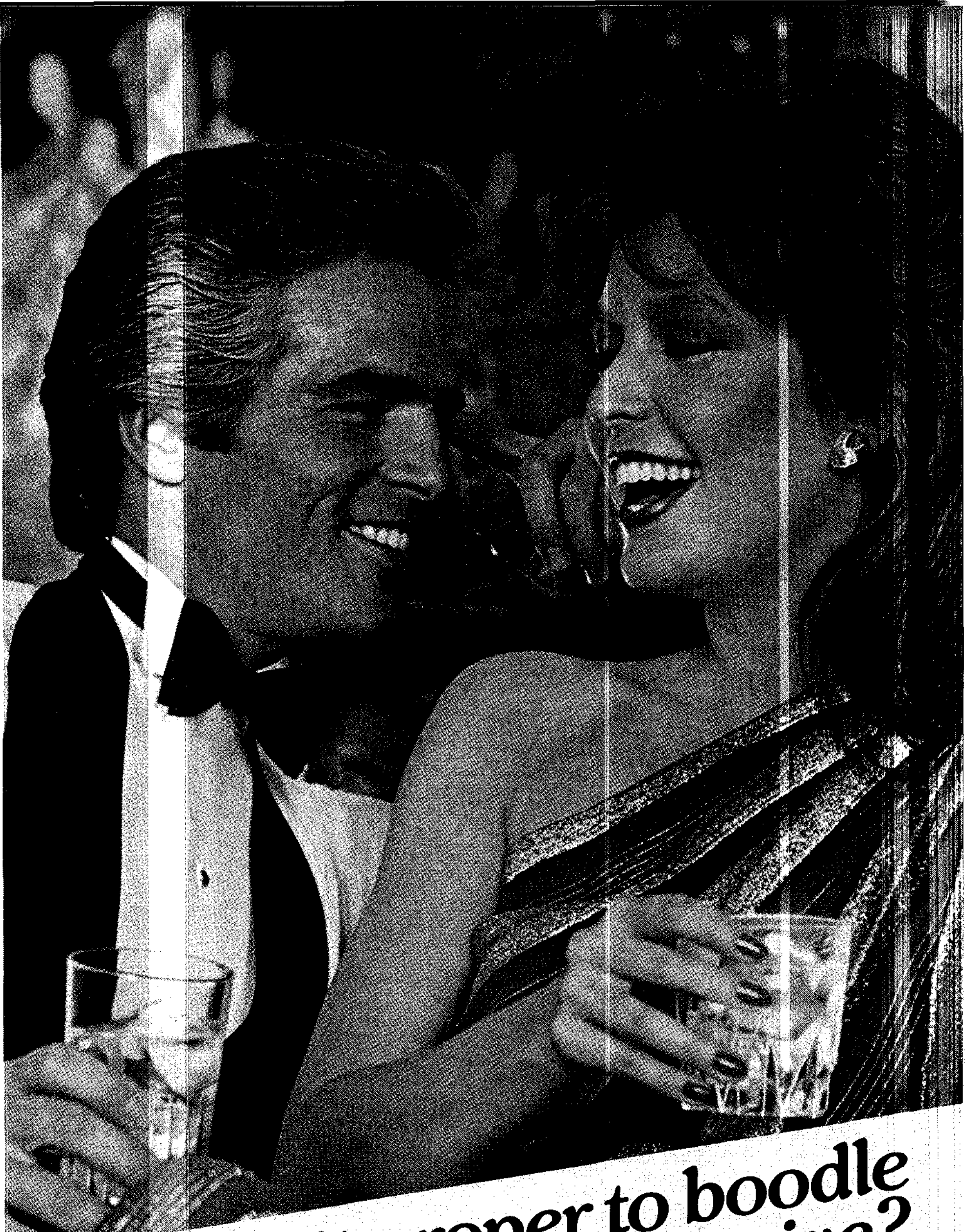
group fared best in George Balanchine's *The Four Temperaments*, where they came up with both the clarity and energy required, and in Ronald Hynd's pouf of a piece, *Les Valses*, to the haunting Ravel music on which Balanchine has already had the last word.

Most of the assignments requiring mastery of a distinctive—and alien—choreographic style must be counted as decent failures. In the Canadians' reading of Balanchine's *Serenade*, the mystery, the poignancy, even something as elementary as the sweep of the movement had disappeared. Their bland dynamics made José Limón's *There Is a Time* even more tedious than it need be. The Doris Humphrey–Ruth St. Denis *Soaring*—a wonderfully ingenuous excursion for five young women and a billowing China-silk cloth—suffered from overly taut legs and feeble arms.

The engagement served up four items by the company's resident choreographer, Brian Macdonald, who makes fast-food ballets. It doesn't matter that one is abstract and solemn (*Double Quartet*—the burger unadorned), one folksy (*Tam Ti Delam*—with a side of corn on the cob), another grossly comic (*Jeu de Cartes*—Stravinsky with onion breath), and yet another provincial punk (*Etapes*—the burger with the works, even Mylar). They are all cheap imitations of the real thing.

Much might be forgiven if this material were uniformly well danced, but it wasn't. The men in the troupe are an attractive and individual lot, but they are indifferent classical dancers, with faulty turnout and intermittent aplomb. The women as a group have more skill—they don't forget to point their feet, as their male colleagues do—but only a handful are compelling performers. I liked the spunky Denise Biggi; the matter-of-fact daredevil, Josée Ledoux; and Andrea Davidson of the foursquare face and quick feet. I couldn't bear the attenuated limbs and febrile manner of Jerilyn Dana, one of the company's two principal women, but everyone else seemed to think she was terrific.

The one who kept me going through my appointed rounds was the Swedish-bred ballerina, Annette av Paul. Her compact body and dazzling Nordic coloring emphasize the clarity and decisiveness of her movements. Even her flimsiest roles benefit from her theatrical wisdom: She knows when a movement needs an extra fillip, when stillness, to make it project. Above all, she knows how to use her eyes effectively. A mature woman, who can make the others' girlishness look puerile or dowdy, av Paul is entirely believable as the heroine of Hynd's *Les Valses*, where every man aboard a glamorous, doomed ocean liner forsakes prudence to throw himself at her feet. ▬



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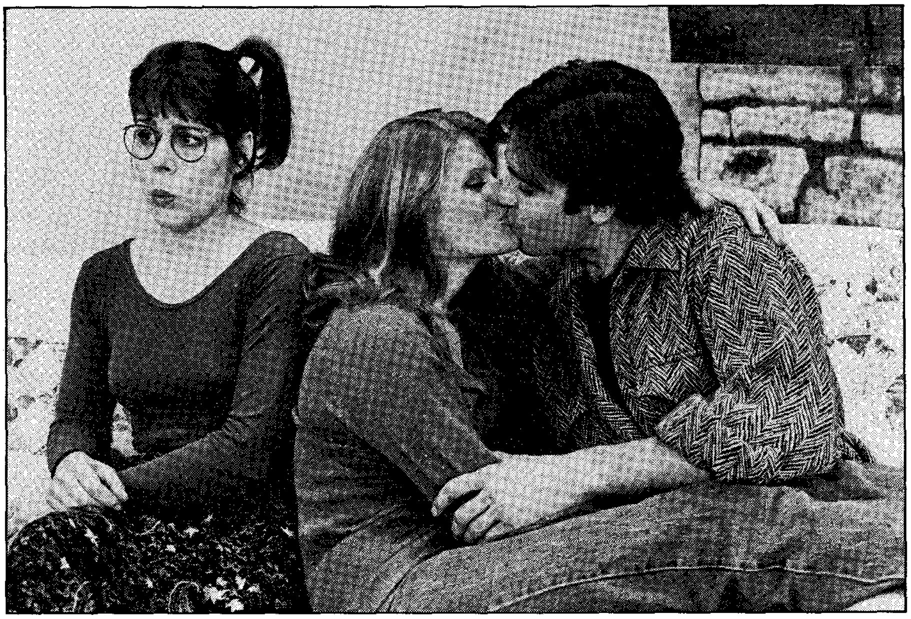
"...When *Pastorale* isn't parading its paradoxes, it settles for the preposterous; it needs structure, not schematism..."



Trouble in paradise: *Christine Estabrook, Judith Ivey, and Jeffrey Fahey in* Pastorale.

Pastorale, AT THE SECOND STAGE, marks the playwriting debut of Deborah Eisenberg—an auspicious one, on the whole. A somewhat overlong one-acter (90 minutes), it deals with the fortunes or misfortunes—it's hard to tell them apart—of three very mod young people in a country house where one, Melanie, is house-sitting; another, Rachel, comes for the weekend and stays for a year, or until they're all evicted; and the third, Steve, crashes from time to time. Taking us through four bucolic seasons, albeit mostly as seen from indoors, *Pastorale* shows this trio languidly interacting, mindlessly philosophizing (Chekhov for the moped trade), and almost disembodiedly fornicating with various other more or less transient youths, some laid-back, some mentally mislaid, and some just getting laid.

There is wacky charm in the play, and wayward wit, but also an aimlessness that derives only in part from the characters involved, and, most unnerving, a pervasive, though not quite all-pervasive, schematism. Thus Melanie goes from a cheerfully tidy and seemingly responsible dipso- and nymphomaniac to one that gives up and becomes a total mess, no longer throwing out the dead mice the cat drags in, merely covering them with teacups to the consternation of such visitors as are officious or conventional enough to peak at what is underneath. Rachel, who talks a lot about doing things, remains virtually glued to the sofa, doing sedulously nothing, except perhaps competing with Oblomov and consuming enough junk food to make her insides a gastronomic dumping ground. Steve is a construction worker, but so sweetly melancholy and lethargic (save when briefly smitten with Celia) that he may well be the first to apply Derrida's deconstructionism to construction work. Out of such winsome but *voulu* dichotomies, Miss Eisenberg coaxes her "lies like truth"; sometimes they are highly suggestive, and sometimes, like the characters, they just lie there.

There is that schematism. Dozens of lines are on the order of "I've really enjoyed knowing you, even though we don't really know each other at all," or "Boy, Melanie sure got a lot worse." "Wow! Worse than what?" Or this, about some neighbors: "I don't know what their religion is, but they're very quiet. Unfortunately, they're also pigs." About Edie, a meddlesome and mischievous friend: "She's okay, basically—really. You just have to be sort of loose about what you think okay is." Or this dialogue between Rachel and Melanie about the latter's lover-to-be: "Do what you want. But he's disgusting." "True. But he has some good qualities." "All right. He's a nauseating horse's arse, but he's not so bad." "But he's a nauseating horse's arse all right. Someone has to be one." Or, concerning lies: "But it doesn't matter, really. Because if someone says something, it's true." "True. But what do you mean though?"

You see the formula: Start out on one tack, then quickly veer into the opposite one. Say yes, only to head for no; or vice versa. Pretend to understand, only to add that you don't. Parade your paradoxes: "This house is so full, so full of... I mean... so full of meaninglessness." If no paradox is available, settle for the preposterous: "Well, angels, vultures—they all eat dead people." Yet there's no denying that at its best this procedure can be piquantly zany: "I just thought that if she really cared about him, she wouldn't have left him out sleeping on the sofa where anyone could pick him up." Or: "How do you know what's going on if you don't read a newspaper?" "Well, I think you basically know what's going on or you don't. And if you don't, reading a newspaper isn't going to help you." The beauty of this sort of thing is its insidious contagion: In the country of the cockeyed, the sighted man also starts going purblind.

Still, the play ought to have more of a structure, however cutely Heidi Landesman's cutouts promenade before the curtain at the start of each scene to proclaim a new season, with metonymic wit. And the corresponding bizarre actions—bringing in three studs from Colorado who come on like gangbusters but overdose on hash and end like *Gallipoli* all over the living-room floor, or decorating a Christmas tree with casually tossed female underwear—though funny, could use some sort of shaping intellect to give them satisfying form. When Steve describes the prevailing modus vivendi, "It might seem like a sequence of empty gestures, but it might just turn out to be real life," he may be right about real life, but not about dramaturgy. *Pastorale* is a sequence of often hilarious empty gestures that do not quite add up to a play. The author, belatedly cognizant of this, tacks on a lyrically happy resolution that resolves

Photograph by Stephanie Saia.

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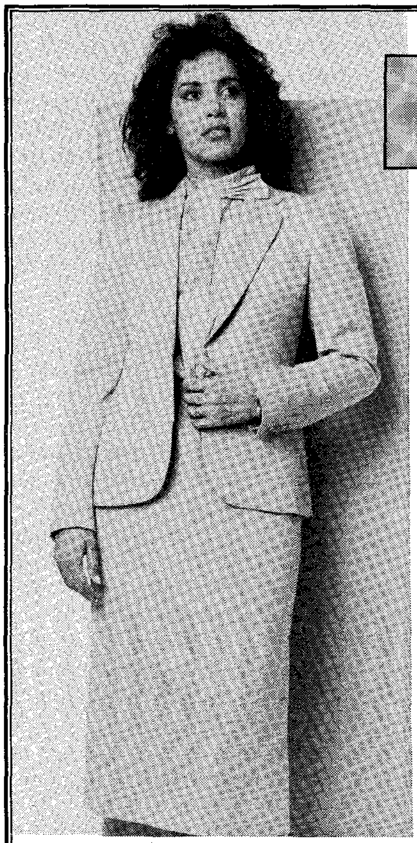

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nothing and isn't even lyrical. (Do I sound like Miss Eisenberg? I told you it was catching.)

Carole Rothman has directed with wonderfully cartoonish tableaus and cunningly syncopated timing. Judith Ivey, as Melanie, who "has a lot of good qualities buried in that mess she's made of herself," splendidly bridges the not inconsiderable gap between being like everybody else and being like nobody else, and truly makes you believe both parts of this exchange about her: "It must be tough if your parents die when you're three and you're adopted by a transvestite who doesn't speak English." "Crap. She was born in New Canaan, like everybody else." Scarcely less delightful is Christine Estabrook as the earnestly myopic Rachel, who is as terrible at living as at waitressing ("Anything I don't forget, I drop!") and for whom life is just a vale of velleities. Thomas Waites's Steve is masterly at manipulating his brand of mental minimalism, and the rest are all fine, too, surrounded by Miss Landesman's partly trompe l'oeil scenery, clad in Nan Cibula's eye-catching costumes, and bathed in Frances Aronson's eye-opening lighting.

Bella Figura, BY BROTHER JONATHAN, IS another seemingly autobiographical play, though cast in a much more conventional mold. The hero, Brother Philip, a Franciscan like the author and Dante, is an American living in Venice, where he studies painting. He gets involved, first in friendship, then in something more troubling, with a young sculptor and his girl friend, who go by the unduly Dantesque names of Virginio (i.e., Virgil) and Beatrice; and then with a middle-aged American couple, Professor Dolph Hoffmann and his rich and somewhat profligate wife, Sophie. Overseeing from a distance this mundane comedy that turns into spiritual drama is Philip's mentor, Monsignor Zaniol. The first act is mostly jocular, handled deftly and wittily by the author (even if the theological duel between the overzealous young brother and the wise and wisecracking old monsignor is a bit old hat); the second act, in which the world and the flesh, though perhaps not the devil, rear up and create some havoc, is not nearly so good—in fact, verbose, psychologically untidy, and dramatically forced.

But perhaps we must not expect from a Franciscan too much knowledge of the desperate tangles of a half-loving, half-derailed marriage, or of experiments in polymorphous perversity among hip young Italians. Much of this does not ring true, and one scene (II, 4) is downright dishonest or inept; in it, two characters who, alone together, would behave intimately, carry on as near-stran-

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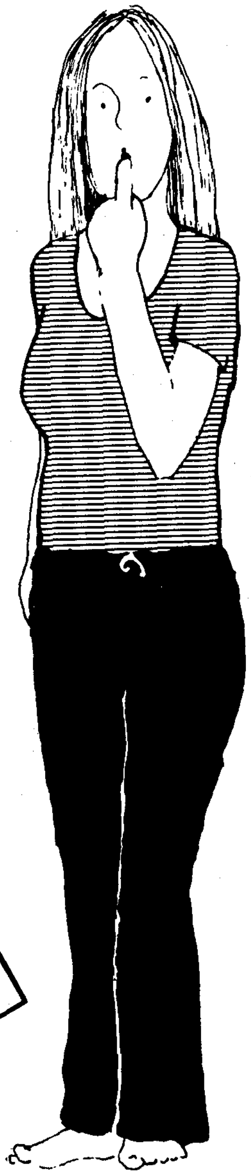

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gers so as to fool the audience into misinterpreting their relationship, and thus enable the author to withhold his big surprise till near the end. In this second act the Holocaust, too, gets dragged in for not very good reason, and Professor Hoffmann must speechify ponderously. James Greene does wonders for this part even in its most impossible moments, but Dolph cannot be wholly rescued from sinking like the city he pontificates in.

Still, under John Schwab's decently simple direction, most of the acting is of a high order. Dominic Chianese is a calmly canny monsignor, underplaying the wit and wisdom of the character to excellent effect; Patricia Mauceri and Stefano Loverso are delectable as the young Italians, both in Italian and in Italian-accented English (though the play's macaronics do wear thin); and Jo Henderson is a gracefully persuasive Sophie until her somewhat less than moving emotional climax. James Greene, as Dolph, is a gem; how long will it take benighted Broadway to recognize in this long-time toiler in relative obscurity one of our most quietly gripping actors?

There is also fine and ingenious design in cramped space and on a tight budget by Brian Martin (sets), Madeline Cohen (costumes), and Todd Elmer (lights). The only blot on the scutcheon is Reed Birney as Philip. This is a self-conscious, artificial, unpleasantly gutless performance, lacking both physical and vocal presence. But I hope that Brother Jonathan is as good a man of the cloth as he is of the boards (at least in Act I); it would prove that one *can* be a faithful servant of two masters, Theos and Thespis.

I HAVE ALWAYS CONSIDERED FERNANDO Arrabal an obnoxiously and hollowly posturing loud-mouthed no-talent, a view amply confirmed by his current **The Extravagant Triumph of Jesus Christ, Karl Marx, and William Shakespeare,** which could be adequately reviewed in fewer words than constitute its title. It is yet another tiresome absurdist treatment of a dictator (in this case Castro) in terms of sexual perversities and mental deficiencies, meant to be incisively satirical but actually only coarse and stupid. It was directed with condign crudeness by Eduardo Manet (the author of another dreadful play, *The Nuns*), and is acted broadly by all, especially Ron Faber in the lead. This "Castro" was expelled from a seminary for writing "The Holy Ghost wears a bra," and now, as a Communist dictator, asks, "Marx who?" To which the correct response is "Arrabal why?" I left at the intermission, and considering the play's stultifying effect, none too soon. ■

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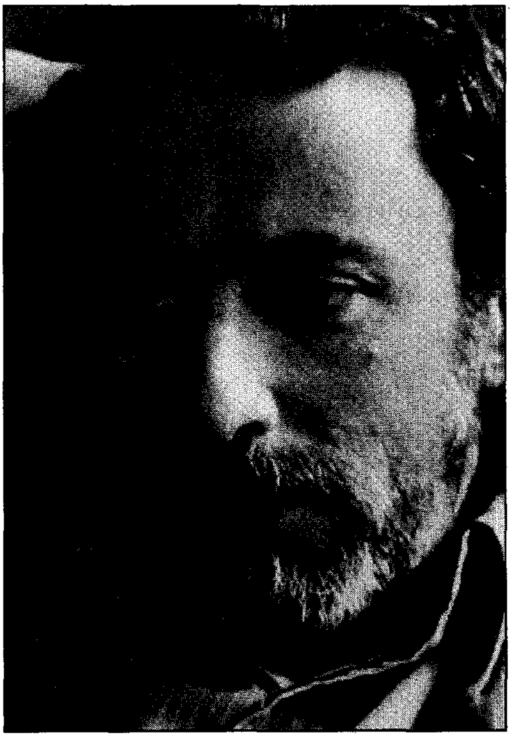
Books/Anthony Burgess, Vic Ziegel

THE BEAST WITHIN

"...Coetzee articulates one of the basic problems of our time—how to understand the mentality behind injustice..."



Coetzee: *Not polemics, but literature.*

Waiting for the Barbarians, *by J. M. Coetzee. Penguin Books; 156 pages; $3.95 (paper).*

THE AUTHOR OF THIS DISTINGUISHED brief novel is a lecturer in English at the University of Capetown. He has American connections, in that he taught for three years in Buffalo, but he has shown no inclination to exile himself permanently from South Africa. He is in the position of such white Africans as Nadine Gordimer, who carry the truth about apartheid from the heart of darkness itself but, producing literature and not polemics, illuminate those universal wrongs of which apartheid is merely one among many grotesque manifestations. This book is not about South Africa: It is not about anywhere, and hence it is about everywhere.

The hero-narrator has no name, merely a title. He is a magistrate serving an anonymous empire in one of its frontier settlements—easygoing, with literary inclinations, sensual, due for retirement. He is visited by a certain Colonel Joll from the Third Bureau, "the most important division of the Civil Guard." The nomenclature sounds contemporary, but Coetzee sets up a temporal dubiety in his first sentence: "I have never seen anything like it: two little discs of glass suspended in front of his eyes in loops of wire." Sunglasses are more of an idiosyncrasy than an innovation. There are cups of tea and bullets, but the imperial forces go forth in armor and on horseback: The illusion of a composite time zone is, throughout, very skillfully maintained.

Colonel Joll is concerned, on behalf of the empire he serves, with holding back the barbarians—meaning comparatively primitive people who fish and hunt on the imperial borders. The maintenance of a Pax on such frontiers has, from the Roman to the British time, always entailed a deliberate misunderstanding of the term "peace," which comes to mean war, and an exaggeration of the danger to the center of an uneasiness on the borders. Joll brings in an old man and a boy and has them tortured, this too being part of the regular imperial procedure. The Magistrate, to whom the innocence of these so-called barbarians is self-evident, revolts for the first time in his career against the very system he has been upholding. More prisoners are brought in for torture and humiliation, and when this wave of pacification is over, he falls into a complicated relationship with one of the girls who have been captured. A compassionate tending of her wounds leads, against his will, to the act of love: He compromises not only himself but his office and, through that, the imperial ideology. The contemporary and local implications are clear.

Thus he becomes an enemy of the state—imprisoned, tortured, but, like Orwell's Winston Smith, eventually allowed to go free, a ragged beggar concerned only with survival. Unlike Winston, however, he is permitted his moments of public protest. He even addresses one of the imperial bullies in the manner that all of us, in retrospect, would have liked to try on a member of the SS: "I know that the workings of justice are often obscure. I am only trying to understand. I am trying to understand the zone in which you live. I am trying to imagine how you breathe and eat and live from day to day. But I cannot! This is what troubles me! If I were he, I say to myself, my hands would feel so dirty that it would choke me—" But the only response is a blow and a mouthful of obscenity. Coetzee, with laconic brilliance, articulates one of the basic problems of our time—how to *understand* the mentality behind brutality and injustice.

Winston Smith, feeling the first blows of the Thought Police, understands the importance of avoiding pain, which is something the mere doctrinaire fighters against injustice never have a chance to consider. When, with the Magistrate, the basic human necessity—that of being able to breathe—is intermittently withheld, all ideology becomes dust. Survival is the important thing. The days of martyrdom are over. But a martyr is, etymologically, a witness, and the first condition of witnessing is survival.

Toward the end of the story the imperial forces suffer a setback in their forays against the barbarians. What empires never seem to learn is that primitive peoples who wish only to be left alone turn into genuine enemies of empire when they have to use counter-aggression in order to survive: The barbarians on the frontiers of the Roman Empire learned to found their own empire and eventually sacked the imperial center. Colonel Joll returns from the wars wounded. The Magistrate has a word for him: "The crime that is latent in us we must inflict on ourselves.... Not on others." But by "ourselves" is also meant that extension of ourselves we call the environment. Imperial armies chop down forests so that the barbarians may not go into hiding; the earth is eroded; the frontier ceases to be a civilized oasis and becomes a wasteland. But the lesson is never learned. The self-infliction of the wound continues. The wise man tries to survive.

This is a powerful fictional indictment not only of the stupidity of the separatist ideology that sustains Coetzee's own country but of that stupidity in all of us that finds its most typical expression in

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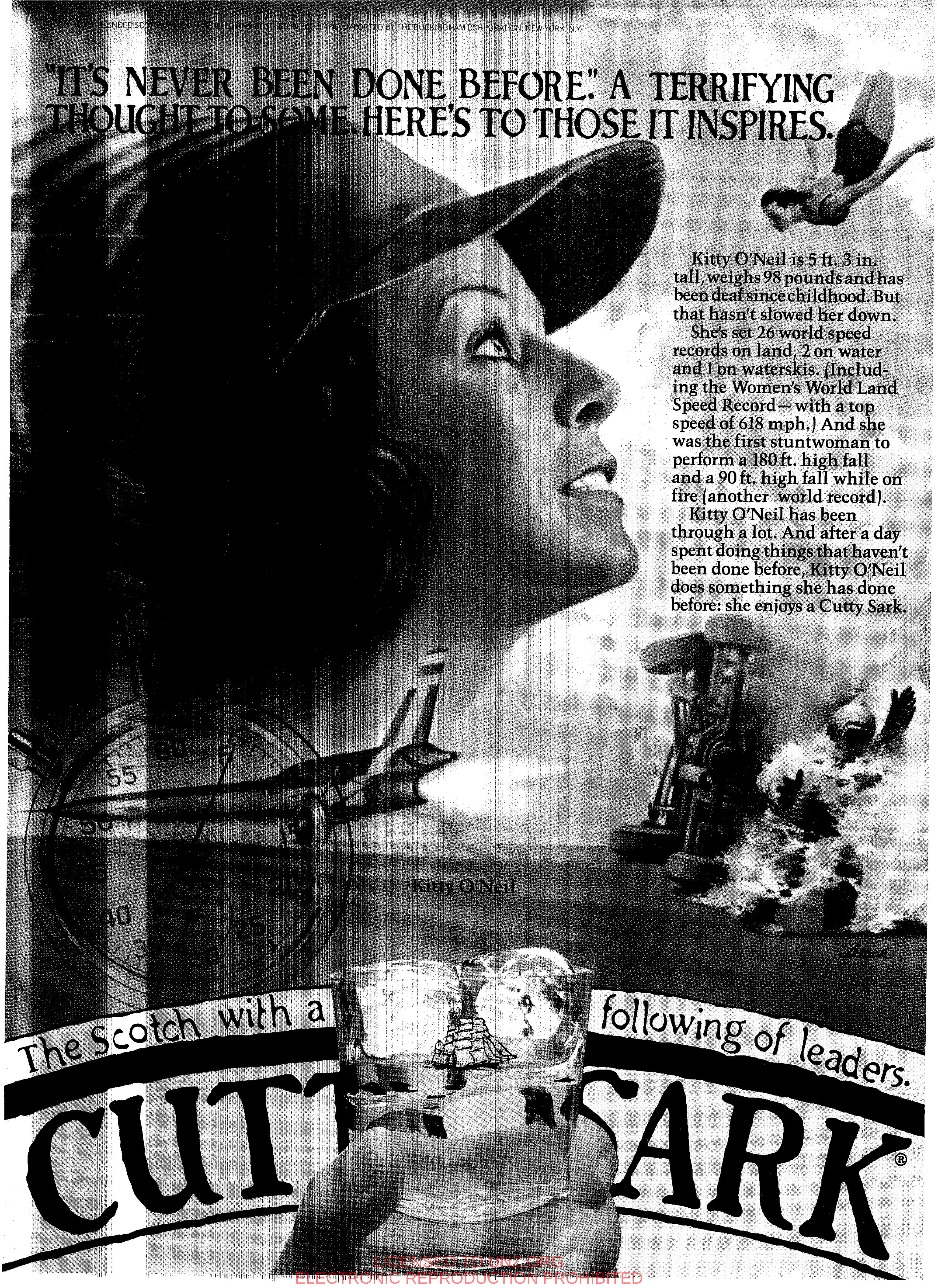
Anthony Burgess's most recent novel is Earthly Powers.

Photograph by Avril Herber.



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destruction. Perhaps we had better stop talking about original sin and start trying to eradicate original stupidity. Plato said we must tame the beast in ourselves. A Platonic commentator said the only beast to be tamed is the donkey. But that beast is already tame. There is no bestial parallel for the brutal inanity of political man. This grave and admirably written story at least shows where the hope lies. Personal survival is all. **—A.B.**

Steinbrenner!, *by Dick Schaap. G.P. Putnam's Sons; 314 pages; $14.95.*
Steinbrenner's Yankees: An Inside Account, *by Ed Linn. Holt, Rinehart and Winston; 320 pages; $14.95.*

IF THESE TWO BOOKS COULD BE thought of as a doubleheader, the headlines on the sports page might read, SCHAAP TRIMS STEINBRENNER, 4-2; LINN CLOBBERS STEINBRENNER, 12-1.

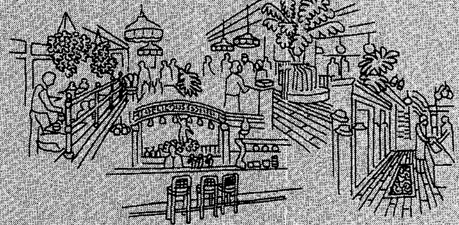
Like the last four games of the 1981 World Series, these books were not in Steinbrenner's plans. Ed Linn never got to talk to him. And *Steinbrenner's Yankees* is guaranteed to make that a permanent condition. Dick Schaap, on the other hand, wanted very much to include Steinbrenner. As Schaap explains, he wrote the Yankee owner at the start of last season, hoping "he would cooperate, would share with me some of his experiences and some of his impressions."

The one impression Steinbrenner provided was Harpo Marx. A Yankee public-relations man phoned Schaap and said that George wanted him to drop the project. Undaunted, Schaap sent another note to Steinbrenner last August. No, Steinbrenner wrote back, he wanted to write his own book and donate the proceeds to charity. "I already have the charity picked out." The third letter from Schaap went unanswered. His next letter was a request to purchase postseason tickets. Schaap did add, "I'd still like to get together and chat—whenever you have an opening."

Schaap, an ABC sports reporter, got the tickets. Three months after the World Series, he shared a day at the races with Steinbrenner (Steinbrenner's races; he owns the track) and a dinner at Steinbrenner's favorite restaurant in Tampa. "He couldn't have been a more gracious host," Schaap writes.

Well, Schaap is a pretty gracious fellow himself, as anyone who reads *Steinbrenner!* will surely notice. Oh, he takes a number of shots at his pen pal, and there is a strong chapter on Steinbrenner's felony convictions—George's least favorite subject.

"In the middle of the nineteenth century, a German immigrant . . ." That's how Chapter 2 begins. Right away we can tell we're reading a biography. So we get the name of his great-grandfather.



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Which was news to me. But where's the good stuff? What did Reggie say? Billy? Munson? Not the lines that appeared in the newspapers; we've read all those. For $14.95's sake, tell us something about the Yankees we don't know.

Linn does. And even when he rehashes recent Yankee history he manages to make it something it never was: light. "The funny thing about the signing of Reggie Jackson was that the Yankees didn't really want him. They got stuck with him. If you want to know how you can get stuck with a $3 million player, hang on."

Here's Reggie and Billy's near-fight in the dugout. Reggie hollers, "You don't know what you're doing, old man." Billy screams, "You called me an old man?"

Thurman and Reggie after the magazine article in which Reggie proclaimed himself, not Munson, the straw that stirs the drink. A teammate tells Munson that Jackson was quoted out of context. "*For three pages?*," Munson responds. "I couldn't find enough adjectives about myself to fill three pages."

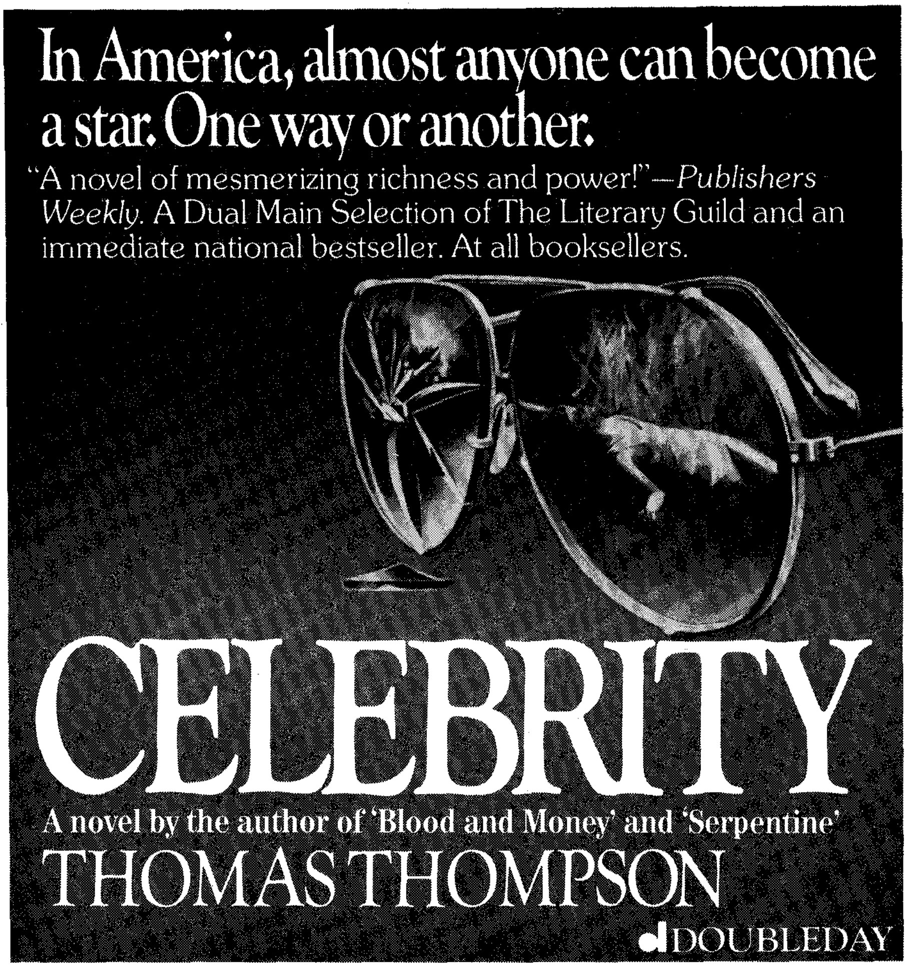
And when they are brought together at a reconciliation dinner, Thurman says, "Tell me, Jackson, tell me one thing you have that I'd want. I have three beautiful children and a lovely wife. I have a happy home life. What do you have? You have nothing."

Finally, there is one chapter in *Steinbrenner's Yankees* that Linn calls "You Gotta Be a Prick." It's what George is supposed to keep reminding those people who work for him. At the same time, Linn points out, applying the sarcasm with a pine-tar rag, there are all the good things George does that nobody knows about. "George says it himself if you're willing to sit around and wait about 80 seconds."

Though Linn's story has been vigorously disputed by the Yankees, here is his account of the last days of Elston Howard: Howard was a coach when he suffered a heart attack in 1980. He was reassigned to the public-relations department, "for special projects." According to Linn, Howard was taken off the payroll. When he complained, George said he would take care of it. He never did. Howard wanted his daughter, a professional singer, to sing "The Star-Spangled Banner" at Yankee Stadium. George couldn't fit her in.

Howard had another heart attack. The night before he died, he told a former Yankee player and a Yankee employee, both unnamed, "You know what got me in here, right? George Steinbrenner."

Linn writes, "George made up for it. He paid for the funeral. And on opening day of 1981, Cheryl Howard sang The Star Spangled Banner at Yankee Stadium. That's only one example of the good things George does that nobody ever hears about." **—V.Z.**



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Susan Murphy, Consumer Reporter, *P.M. Magazine*, Channel 5, August 5, 1980

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Joan Hamburg "Your Money Saver" June 4, 1980

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Shop Magazine, October 1980

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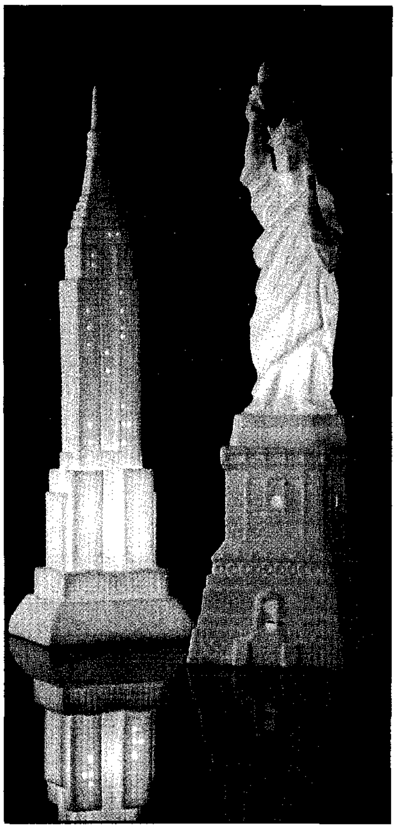
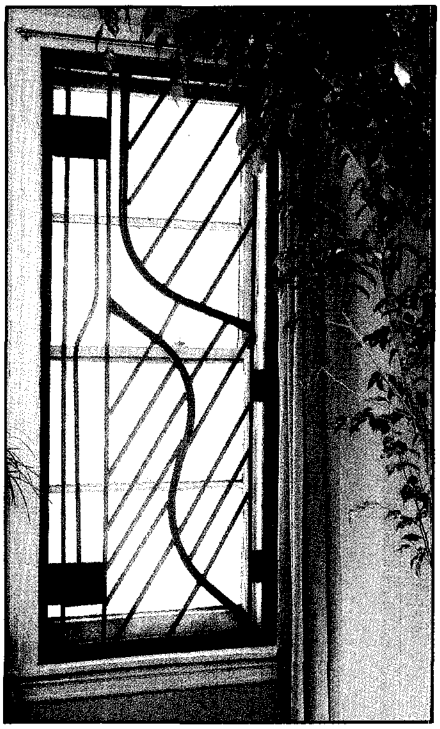


Civil Lights

Now, if they'll just make a nightlight of the newly illuminated Municipal Building and the Metropolitan Life tower and Harry Helmsley's wedding cake on Park Avenue, we won't have to go out at all to see the night sights. For the moment, though, we can light up our lives with Miss Liberty and Harry's *other* piece of real estate ($38 each), all aglow in a milky-white glass.
BRENTANO'S/*586 Fifth Avenue, near 48th Street, and branches/757-8600*



Gate Moments in History

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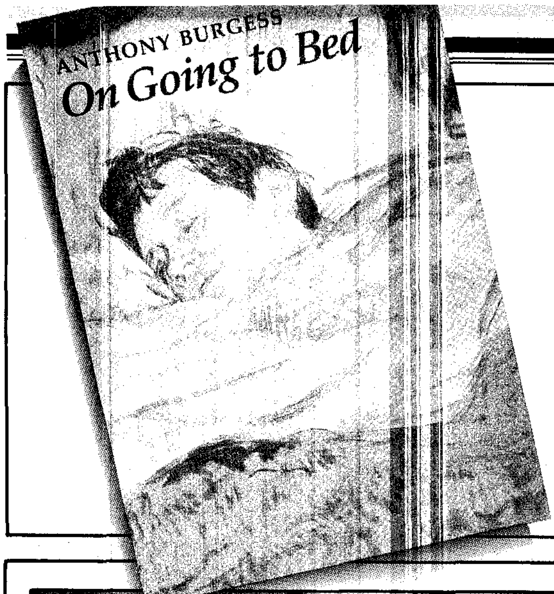
Record Profits

This weekend, the WQXR family (Bob, June, George, Karl, et al.) and the New York Philharmonic family (Zubin, Lenny, Pinchas, Itzhak, et al.) will coax, beg, entice, and serenade us into contributing to our native orchestra (the oldest in the country) by buying 1982 Radiothon items. My favorite: never-before-released Philharmonic performances conducted by one of my all-time idols, Leopold Stokowski. The selections are typical of Stokie (Bach-Stokowski chorale preludes) and atypical (Prokofiev's Sixth Symphony), plus Landowska (harpsichord), Kapell (piano), and Bell (tuba!). At $20 per two-record set, it's really a gift from the Philharmonic to us. **—Jordan Schaps**
RADIOTHON RECORD/*Call 724-2131 April 23 through 25, 580-8700 before or after*

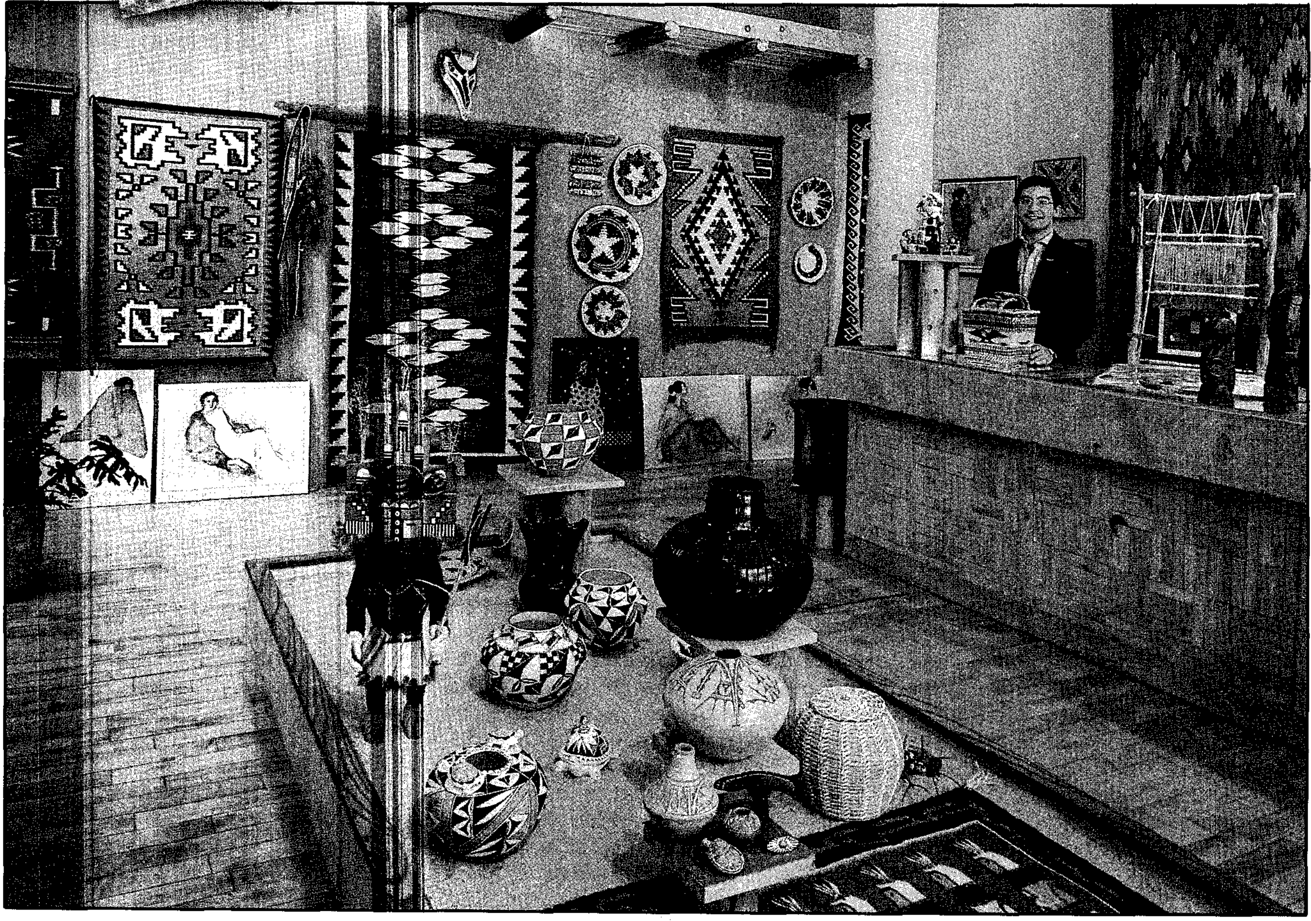
Photographs: top, Ricardo Salas; left, Aaron Rezny; bottom, James Wojcik.



Bed Written

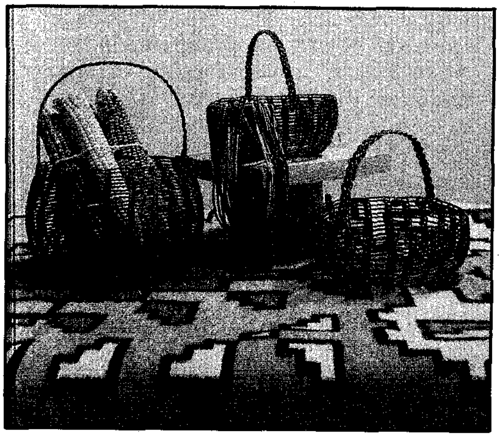
Next Sunday, when the clock hands *spring ahead,* you may want to get under the covers an hour early with a pretty picture book all about what you're doing. Anthony Burgess, who sleeps on a mattress on the floor, has written a cozy, witty text on beds he has known, beds through the ages, and the odd things people get up to in them. Apart from the obvious, beds have been used for work (Rossini composed there, and Matisse drew and sculpted) and rejuvenation (the future Lady Hamilton once presided over the Celestial Bed in the Temple of Health). We usually think of the bed as a safe retreat from care, but being there does put us at the mercy of somnambulists: One lady, a guest in a great house, awoke to find that the sleepwalking butler had laid the table for fourteen on her bed. **—Rhoda Koenig**

ON GOING TO BED/By Anthony Burgess/Abbeville Press/$12.95



Nothing But the West Will Do

Joseph Giambalvo (above) and his partners, Larry and Barbara Charny, are partial to names that signify plenitude. They recently sold Hundred Acre Wood, a contemporary-crafts shop in Brooklyn Heights, and opened Twenty Six Horses, a newish shop in SoHo filled with pottery, rugs, baskets, kachina dolls, sand paintings, jewelry, and such. *These* contemporary crafts are made by Navaho and Pueblo artisans working in traditional Amerindian shapes and designs on reservations in the American Southwest. The fiercely proud Hopi kachina (center) is $585, but there are small kachinas for $65; Navaho rugs, $500 to $2,000; and polychrome Acoma pottery, $100 to $200. Untraditional, and a surprise, are wire baskets (left) made on a Papago reservation from baling wire ($30 to $45); anticipated, yet delightful, heishi-bead necklaces, some with turquoise and coral ($325 to $525).



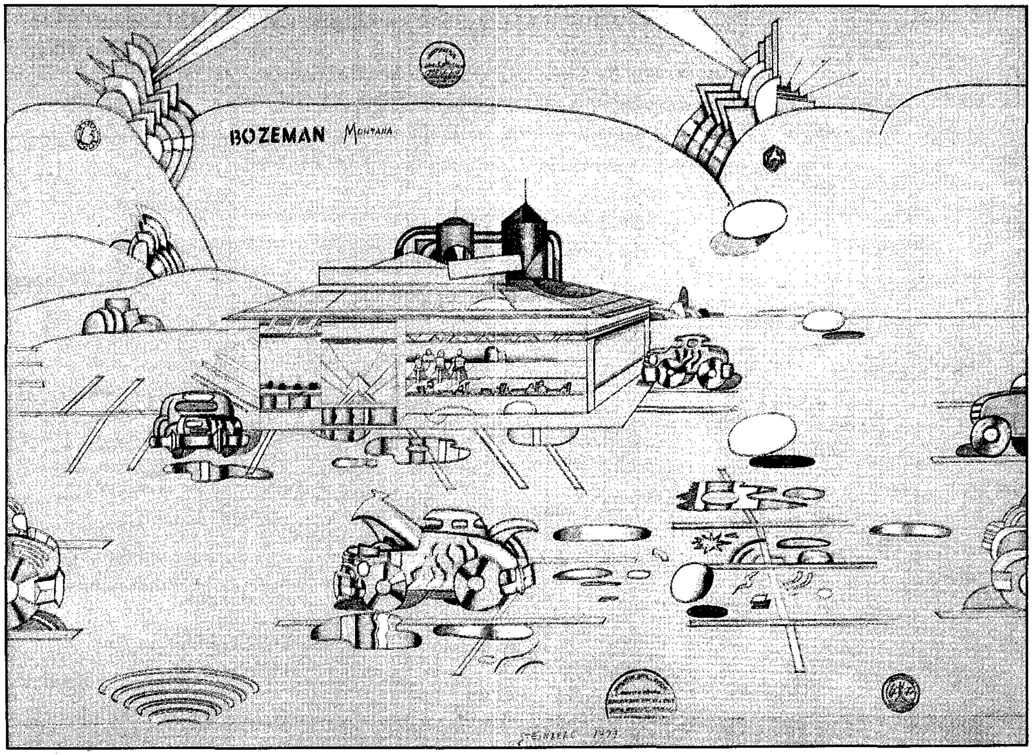
TWENTY SIX HORSES/*484 Broome Street 925-6346*

Photographs, center and bottom: Ricardo Salas.

Art/Kay Larson

AMONG HIS SOUVENIRS

"...Saul Steinberg's art is a marvelous flotsam of witty observation, travel mementos, artist's props, private jokes..."



Travelin' man: *Steinberg's* Bozeman *(Montana) 1979; colored pencil, rubber stamp, ink on wood.*

SOME ARTISTS AGE WELL, OR, LIKE **Saul Steinberg,** seem not to age at all. In his 68 years, he has become the Ingmar Bergman of the comics, or perhaps the Woody Allen of the still life. Steinberg doesn't "develop"—he found his style some years ago, and adds to it periodically, like a pack rat that is in semi-hibernation.

His latest drawings and constructions at Pace Gallery are all forms of the souvenir. Witty drawings of cities from Bozeman, Montana (a diner bedecked with Indian chevrons and rainbows), to Mombasa, Kenya (a no-man's-land of empty streets and pseudo-grass-hut architecture), are mementos from his many travels. A group of wooden easels and tabletops loaded with Steinbergian trivia are "traveling cases" packed with Woody Allen–type variations on the shaving brush and pocket mirror. The objects in his drawings have always been laden with anomie—the pompous and meaningless bureaucratic seals, the scribbled and indecipherable scripts, the flat watercolor landscapes dotted with one or two dark, lonely lumps of humanity. But the traveling cases can also become bitter-sharp observations of world politics, as in *Italian Killer Table,* in which Steinberg, as though helping the police, redraws the faces of assassins.

The tables are piled with wooden cutouts: a palette in which chunks of wood stand in for paint globs; a wooden flower pot with a wooden flower; wooden books carved to lie flat and display Steinberg's pictures of Steinberg's drawings. This glut of collaged ideas and objects was prefigured in 1911, when Picasso stuck a piece of cane-patterned oilcloth onto canvas. Collage, it seems, is the necessary condition of modern life. This century has been a vast arena of colliding impressions, rending and shearing each other like tectonic plates. Steinberg picks up the pieces and draws them in no particular order—the order is in the act itself, the existential acknowledgement.

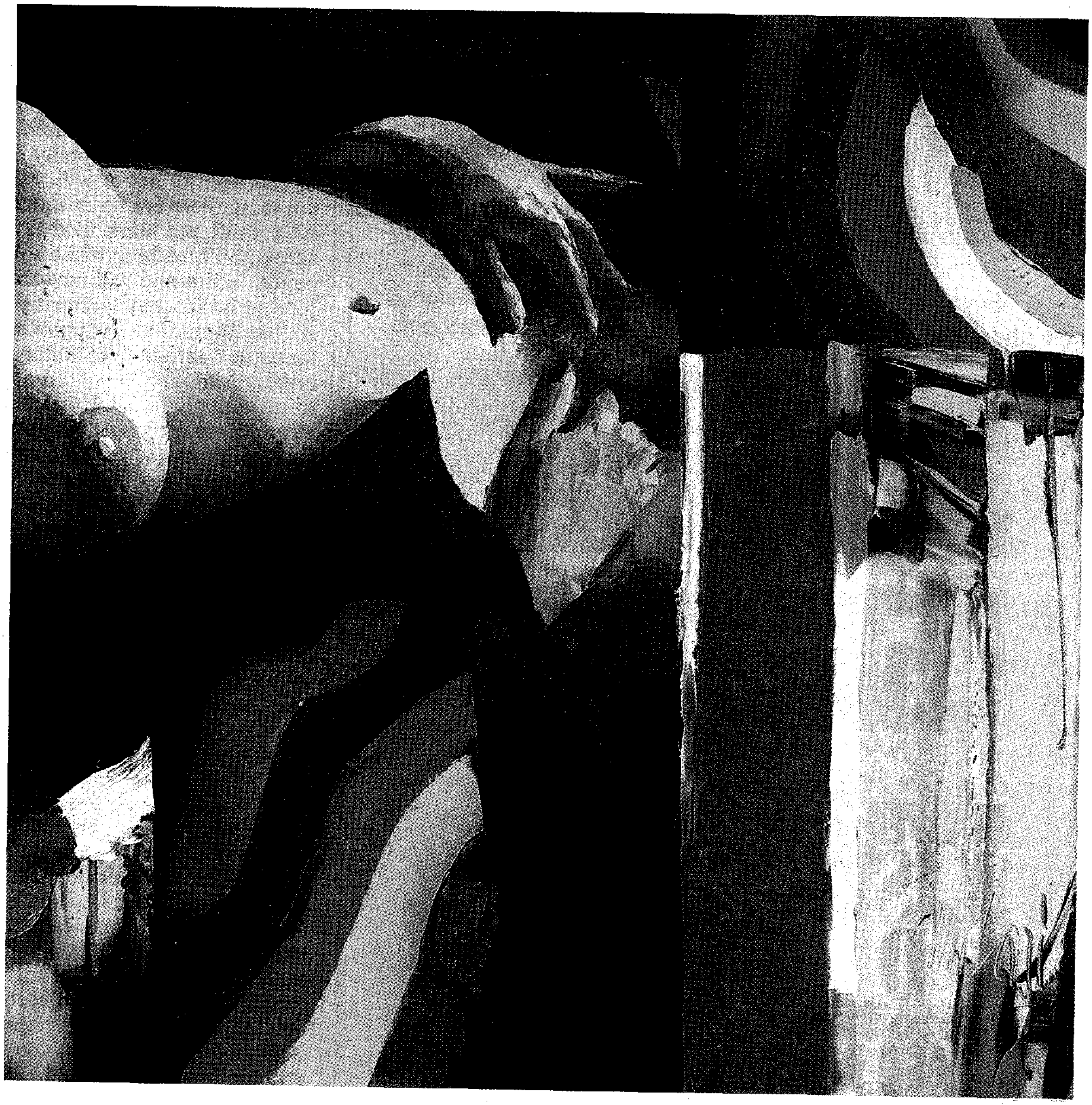
Perhaps in homage to the intellectual roots of his style, he has also done a series of "still lifes," faintly art-historical, clearly conscious of the act of drawing. The result is a sort of mental attic cleaning of fragments (souvenirs) of Steinberg's style: a postcard of a watercolor of a Japanese landscape or seascape, redone here in colored pencil; an Orientalized vase with almost as many levels of "realism"; pencils, pens, paintbrushes, an ink bottle, a water container; a few nibbled Petit Beurre cookies, reminiscences of the artist at work; actual souvenirs such as the cheap metal imitation Eiffel Tower or the painted toy crocodile. To this marvelous flotsam, Steinberg adds such semi-private jokes as a can of Steinpilze beer (an aside to his name) and a drawn nose (an aside to the series of "nose portraits" also at Pace). He has added a book on the Cubist painter Juan Gris (aha, a clue) and, in *Double Still Life,* a picture—candle, bread, bottle, pen—unstretched and tacked to the wall (a declaration of intent).

The subject of Steinberg's art is art itself. While we've always known that, he clearly hopes to remind. "Art," meanwhile, can mean anything from a cheap popular postcard or that "Orientalized" vase, to three apples in a row (shades of Cézanne) or a bouquet of flowers (shades of Van Gogh and the Impressionists). Critic Harold Rosenberg puzzled over where to put this Rumanian exile in the modernist canons. Steinberg makes modernism palatable. Perhaps that's definition enough. (32 East 57th Street; through May 1.)

In a season deluged with various new waves and tidal waves, we should perhaps consider those artists who have been like rocks in the flood tide. **Cy Twombly** is one. For some years now, he has pursued an increasingly radical definition of abstract art, in a form whose purity and clarity have profoundly affected Sandro Chia, Francesco Clemente, and the younger Italian painters who have sought him out in Rome. Twombly, aged 53, has lived in Italy since 1957; it is sheer coincidence,

Photograph courtesy of the Pace Gallery.

Simbari



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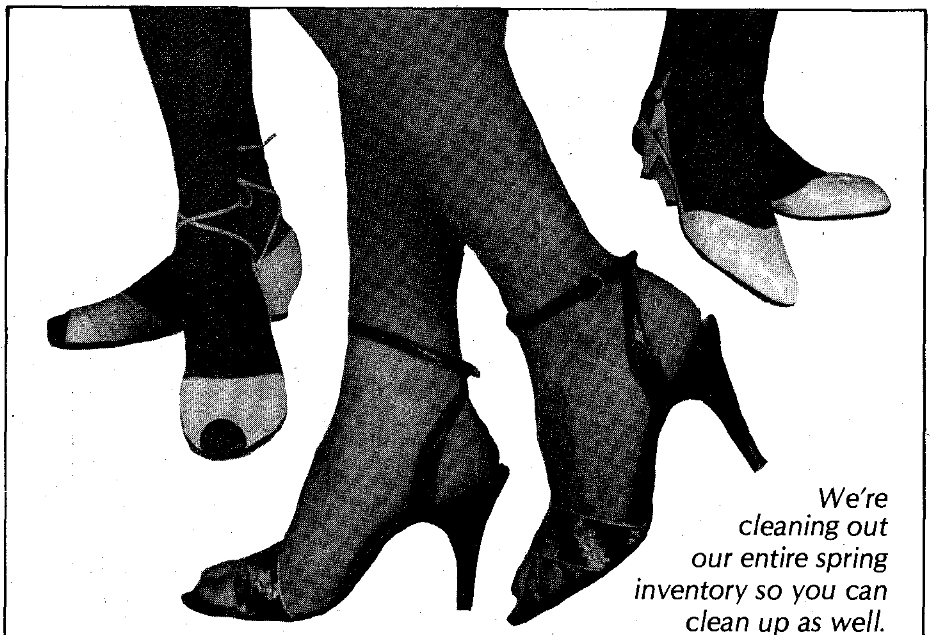

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says his American dealer, Angela Westwater, that his New York show comes at the same time as the Guggenheim's "Italian Art Now." Bravo for coincidence. Twombly's scrawled drawings have grown stubborn, spare, and resistant to easy interpretation since his show at the Whitney several years ago. It's time for a reacquaintance.

Twombly treats the white paper rectangle like an arena, or an existential void. Using paint stick, paint, crayon, and pencil, he lays down a concentrated scrawl or blot of activity, a coagulated density in a corner of the paper. The scrawl, which shuns the elegance of graffiti, could pass for the absent-minded daydreams of an autistic child. Twombly will not make drawing pretty. It is an act of courage, an act of will. Mistakes do not exist; there are no mistakes in *being*. As a result, red sears, livid as a thought, across the breathing white substance of paper. White and red hover in a cloud pierced by the gray quaverings of a pencil line. Sometimes Twombly writes; one series at Sperone Westwater Fischer is emblazoned with the word "Nike," another with "Sylvae." This schematic inelegance is perhaps the opposite of Steinberg's grace, yet Twombly's works blaze with love—the love of "marking" for its own sake. If they resemble anything real, it is the rooster-tail plumes of burning gases whipped up from the surface of the fusion-powered sun. (142 Greene Street; through April 24.)

Balcomb Greene is 78, and **Jack Tworkov** is 82. Neither has been overly rewarded by Fate. Yet they proceed as though no other road is possible. And in fact, for their generation, courage was simply a minor by-product of the need to work—necessity is the mother of resolution. Greene helped organize American Abstract Artists in the thirties, but stubbornly quit abstract painting for the figure in 1942, an inauspicious moment to buck the new trend. According to critic Irving Sandler, Greene never looked back, even when his students Philip Pearlstein and Andy Warhol reaped all the fame that might have been his. Warhol is now in never-never land. Pearlstein has reduced the human figure to a series of formulas enacted with depressing regularity on every canvas (see the show at Frumkin Gallery, 50 West 57th Street, through April 29). By contrast, Greene has perfected a serene lyricism in which women and men turn gently translucent, their bodies merging with a flood tide of sensuality—buoyed on the sea, buoyed by white light. At times the romanticism becomes a bit too heady for those of us raised in the austerities of minimalism—a small and rather personalized objection when set against the beauty of his drawing. (ACA Galleries, 21 East 67th Street; through April 24.)

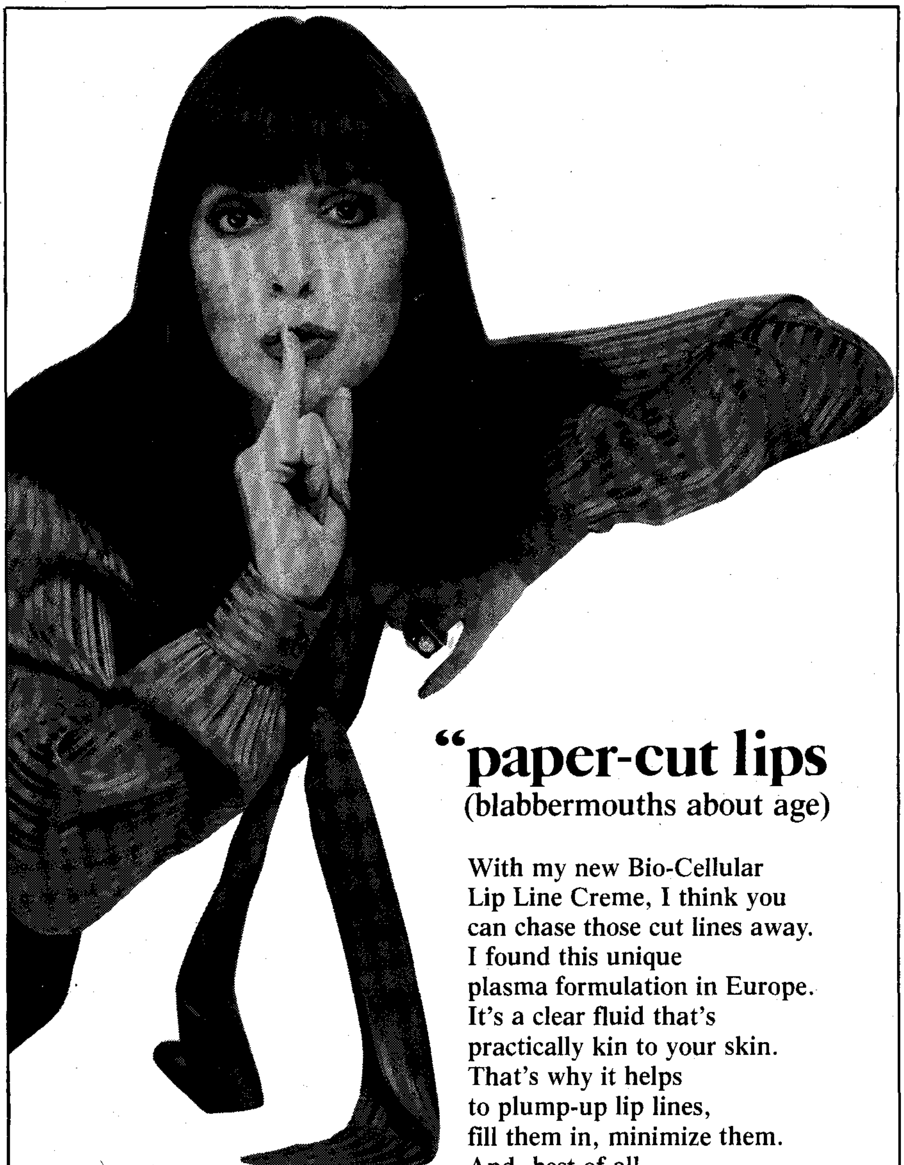
Tworkov could be bitter, but instead is

just a bit wistful. In the catalogue for "Works on Paper: 1933–1982," at Nancy Hoffman, he shakes a finger at Fate. After World War II, he began a series of abstract paintings "partly influenced by the Freudian climate of that time." But in his first one-man show, in 1947, he chose to exhibit still lifes. "Had I shown the abstract paintings," he observes, "I would have been among the originators of the abstract style of the forties."

But it is for his abstractions that Tworkov is now honored, both at this gallery and at the Guggenheim, which is showing the "classical" paintings of the last fifteen years. During that period, Tworkov systematized his abstractions, framing his flurries of snowy strokes within a thin grid of lines. Grace and repose are the results. The system has given him, says Tworkov, more freedom than his earlier "spontaneous" abstractions. It would have been helpful and pleasant to see that older work, but I guess we'll have to wait. For the moment, less is enough. (Hoffman, 429 West Broadway, through April 28; the Guggenheim, through June 20.)

RECOMMENDED: AWAY OUT THERE IN California, lonely in his genius, paints **Charles Garabedian.** After one or two group shows here, his West Coast reputation is slowly generating an East Coast appreciation. The bold and exceedingly up-to-the-minute look of the series of nudes, "Prehistoric Figures," now at Holly Solomon Gallery belies the fact that he brought them forth without much apparent influence from the young Italians, the New York new imagists, or Tiepolo, all of whom his dancing figures resemble. With so much interest in what the British call the "New Spirit in painting," some local museum should take a larger look at this Sunshine State original. (392 West Broadway; through April 28.)

Jay Coogan showed in a room off the back corridors of Artists Space some months ago, and the great New York art machine picked him up in its meshed gears like Charlie Chaplin in *Modern Times.* Before he knew it, he was up in mid-air. The irony: Coogan at first cut his curious forest of piano-shapes, stick-shapes, anvil-shapes out of cardboard or plywood, then painted them black and white and stood them on the floor like a sale-room sample for the Coneheads' furniture store. The result was wry, whimsical, and very much in the penny-pinching mood of young-guerrilla art. Now he cuts these ephemera out of steel, a formal contradiction he seems unable to resolve. His talent will no doubt see him through, yet at the moment, only the unpainted cast-bronze pieces face their origins squarely. (Monique Knowlton, 19 East 71st Street; through April 28.) ■



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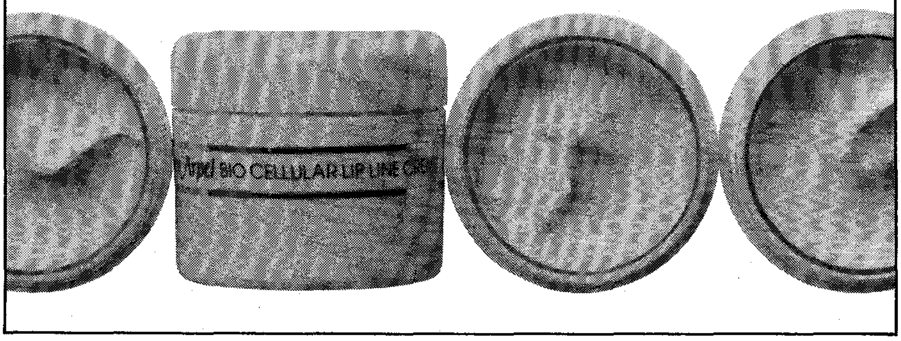


Movies/David Denby

GUILT AND PUNISHMENT

> "... Beautifully acted, very shrewdly edited, *Garde à Vue* is a Dostoevskian murder mystery that holds us to the end..."

Garde à Vue, DIRECTED BY CLAUDE Miller, is a Dostoevskian murder mystery that derives its considerable power from a severe economy of cinematic means. On New Year's Eve, in a prosperous French port city, Maître Jérome Martinaud (Michel Serrault), a prominent lawyer and heir to a local fortune, is hauled into the police station as a suspect in the rape and murder of two little girls. As a cold rain splashes against the window of the station, two homicide inspectors, the morosely impassive Gallien (Lino Ventura) and the swinish Belmont (Guy Marchand), batter away at Martinaud's defenses. By degrees, the police interrogation turns into a kind of spiritual self-examination in which the suspect sums up his entire life and passes judgment on himself.

The interrogation is pure combat: Each man brings his private rages and disappointments, his personal and social status, his desire for justification and revenge to what happens during the long rainy night. Miller, 32, known here for *The Best Way to Walk,* rarely takes the camera out of the room. Beautifully acted, very shrewdly edited for continuous tension and involvement, this close-up movie holds us right to the end.

Americans who know Michel Serrault's work solely from his whooping Albin in the *Cage aux Folles* movies may be surprised by the steady power of his performance here. Serrault, who broke into show business in the fifties as a music-hall comic, has played many dramatic roles in the French theater and cinema. Short and paunchy, with the close-cropped grayish hair of a Roman senator, his upper-class Maître Martinaud displays little complacencies of tone and gesture that must make him widely loathed. We can see that his sharp-nosed fussiness is driving the two cops mad, and since they've momentarily got him in their power they work him over. He defends himself, scornfully putting them down, which they expect, but there's something else in his tone—sarcasm directed at himself—that they don't hear or don't know how to interpret. They think his self-loathing is just an upper-class affectation.

Lino Ventura, who was a boxer before emerging, in middle age, as an action star in Italy and France, has a face like a stone slab and an inexorably determined manner. Ventura doesn't do much, but whatever he does is good—where other actors would shout, he suggests a professional man's impatience and disgust with a raised eyebrow, pursed lips, and a slight downward tilt of his head. Ventura's Inspector Gallien is tough and bright—though not bright enough to understand Martinaud. Guy Marchand's Inspector Belmont is another matter. Marchand, with his caveman brow, his perpetual five o'clock shadow, has recently been playing in French movies the kind of scary, hollow men that Jack Warden took on twenty years ago—the sleazy, soulless types, both bullying and subservient, indifferent to everything but their own interests. In this movie, Marchand looks like a gorilla dying to break out of his cage. When he does break out, contemptuously slapping Serrault around, his physical enjoyment of what he's doing is frightening.

Murder by the book: *Lino Ventura and Michel Serrault in Claude Miller's film.*

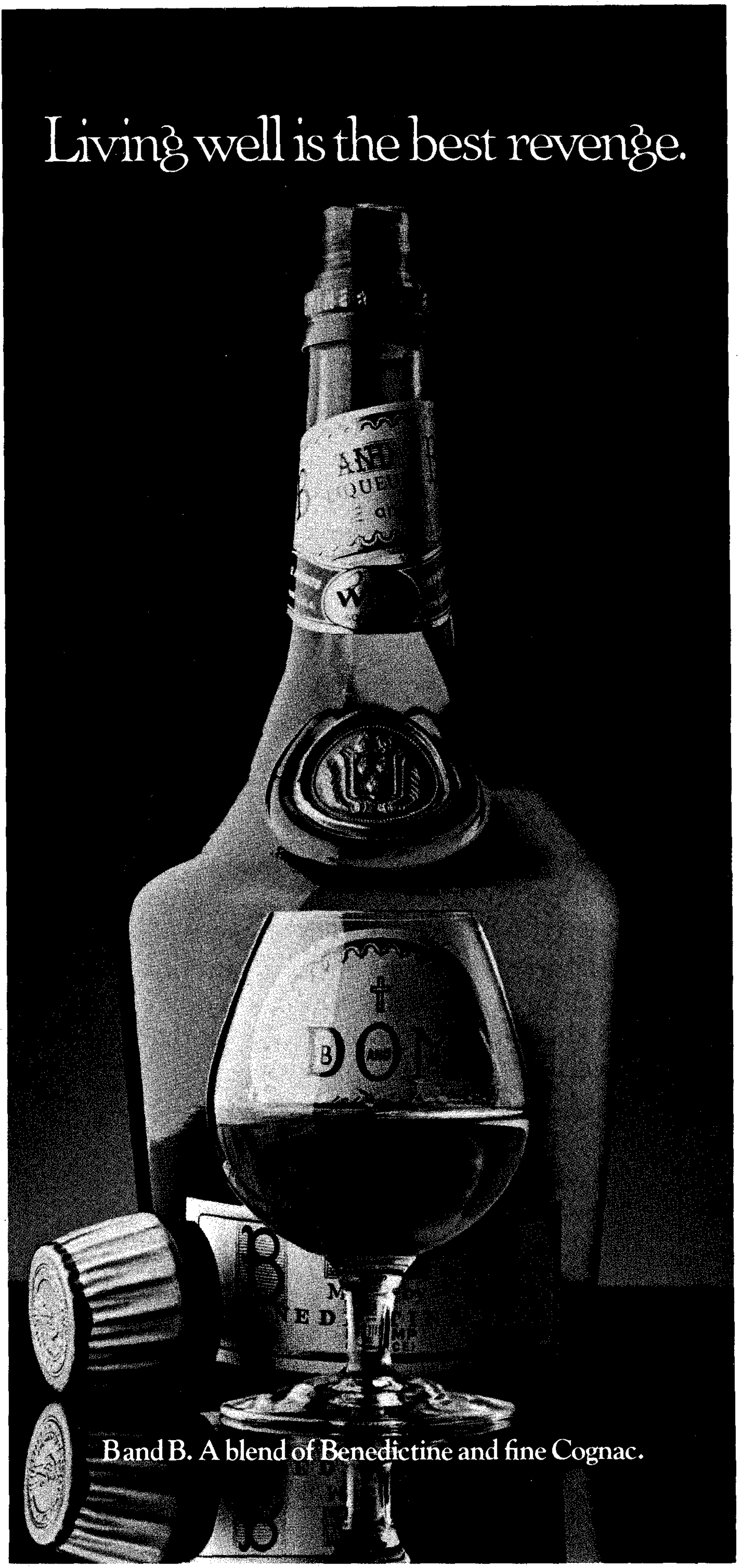
Garde à Vue (the title is the French term for preventive detention) falls in the tradition of such virtuoso single-set thrillers as Hitchcock's *Rope,* Wyler's *Detective Story,* and Lumet's *Twelve Angry Men,* though Miller is less of a show-off than any of these directors. He doesn't contrive reasons to stay on one set—when he needs to go outside the interrogation room, he goes. The movie feels controlled, but never like a stunt. Most of the dramatic tension is maintained through acting and cutting—unlike Lumet, for instance, Miller never resorts to shock cuts of actors screaming in close-up or to bizarre angles. Miller, a Truffaut assistant for many years, could be developing into a neo-Hollywood classicist—a man looking to submerge his own personality in stories and faces and emotions.

The screenplay, by Miller and Jean Herman—an adaptation of a novel by Englishman John Wainwright—is often rather elliptical, even enigmatic. We never do quite understand what happened between Martinaud and a little girl, a family friend, many years earlier, though we can see that Martinaud has internalized his wife's suspicion of perversion. As the wife, the glamorously coiffed romantic star Romy Schneider lends herself to an unusual role: Chantel Martinaud has married for money and position, and she's too proud to pretend otherwise. Her stunning indifference to her husband's fate convinces Martinaud to accept the police's estimation of him as a debased man, and the devastating double-twist ending follows from that. *Garde à Vue* is not quite of the first freshness. Things like it have been done before, though craftsmanship as good as Miller's has grown increasingly rare. Certainly there's no one left in Hollywood with the interest and the ability to pull off a psychological murder mystery. The old-fashioned craftsmen out there want to make cartoons or serials.

Porky's, A BIG HIT, IS A RAUCOUSLY BLUE descendant of the beach-blanket-bingo petting movies so popular a couple of decades ago. The movie is dirty-minded and coarse, which is fine with me, but it's also stupid and dull—freer of hypocrisy, perhaps, than a Funicello-Avalon make-out epic, but no better. *Porky's* has been set in south Florida in the late fifties, and the only reason that I can discover for the period setting is the evidently correct assumption that the audience would accept idiotic behavior more easily if it took place over twenty years ago. Perhaps you remember that people had more *fun* in those happy, naïve days. In *Porky's* the guys get to spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the guys have got in their pants; boys line up for gang bangs, get the stuffings scared out of them, and go running naked into the woods to mate with alligators; and so on.

Perhaps *Porky's* should have been a Broadway musical. . . . Yes! If it had been done as a musical, its cruddy jokes and frantic energy might have looked stylized and not merely gross. We open with a chorus of naked girls singing in the shower ("Lathering Up"), answered by a chorus of boys grabbing at their crotches ("Don't Let Go!"), while the school principal and the gym teachers, in a barbershop quartet, sing the classic "Boys Will Be Boys." Later, of course, there will be time for matching solos, "The Boy Who Can't Get Any" and "The Girl They Call Lassie," followed by a big production number featuring red-necks, racists, and anti-Semites (the defiant "I'm Just White Trash"). . . .

Actually, there's a sour element in *Porky's* that wouldn't go over on Broadway. All through the movie the guys treat the girls as jerks, trick them, and so on, and this is supposed to be fine—just clean dirty fun. On the other hand, there are these older people hanging out at Porky's, a bar in the Everglades, and *their* sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. Like so many youth-exploitation movies in the past, *Porky's* has been aimed directly at the sexual snobbery of the young. But the youth audience doesn't go to the theater, and this stuff would have to come out. Indeed, a musical, if it were halfway honest, might confront something that the movie ignores—the depressing likelihood that those boys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. ■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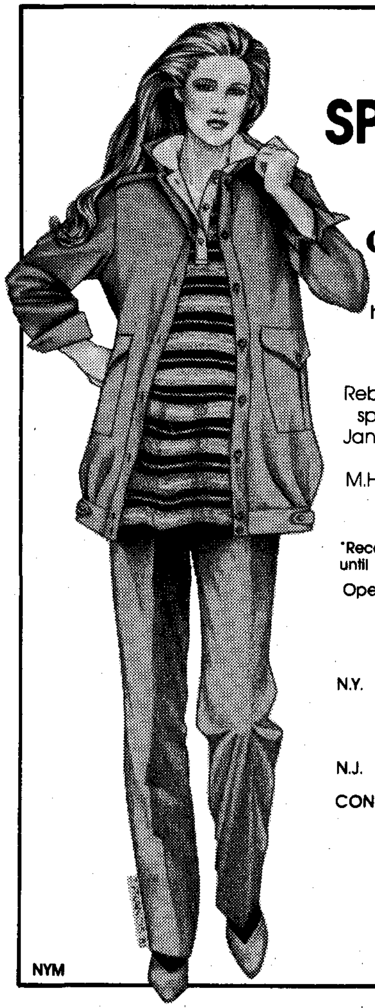

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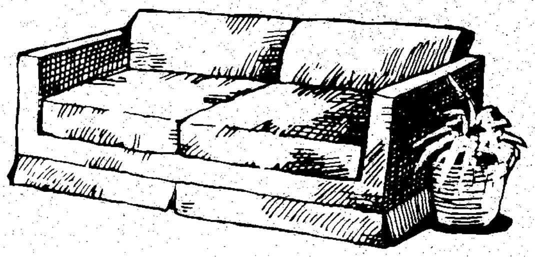

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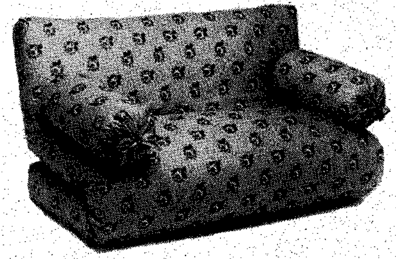

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bone-bead necklaces, were $10, now $5; brass-inlaid wooden boxes from India, were $3–$25, now $1.50–$12.50; also, old and new silver bracelets, rings, and pendants, and more. Checks accepted; no credit cards; all sales final. *Max Nass, 130 East 28th St. (679-8154); Mon.–Fri. 9:30 a.m.–6 p.m., and Sat. till 4 p.m.; through 5/8.*

For Needlepointers

NEEDLEPOINT U.S.A. HAS MOVED TO Brooklyn and is holding an opening sale. Three-ply all-wool Persian yarns, now $1 an oz.; hand-painted needlepoint canvases, now $2–$20, depending on size, complexity, and condition; unpainted canvas, now $4–$5 a yd., depending on width; pre-mounted items, including handbags, aprons, belts, tennis-racquet covers, book covers, and telephone-book covers, from $1 (for an irregular belt or book cover) to $20 (for a perfect handbag); also, metal and Lucite novelties. Checks accepted; no credit cards; all sales final. *Needlepoint U.S.A., Inc., 2337 McDonald Ave., Brooklyn (336-6262); Thurs. and Fri. 9:30 a.m.–6:30 p.m., and Sat. till 4 p.m. By car: Call store for directions. By subway: Take F train to Ave. U stop; leave by Neck Rd. exit; store is directly under the el station. Sale 4/22–24 only.*

Samples and Yarn

A TWO-DAY SALE IN A TRIBECA LOFT brings together samples of designers' work plus a large and varied assortment of their yarns. From Samelson-Abrams: a group of one- and few-of-a-kind metallic-leather separates, sizes 4–10, including leather bomber jackets, pants, and knickers, now $25 each; short and long Chanel-style woven-leather-and-wool jackets, now $150 and $185; large woven-leather-and-wool triangles, now $40; giant wool-and-metallic-leather rectangles (20 in. by 29 in.), now $250. From Reno Sparks: little cotton sweaters trimmed with silky rosettes, now $50; knitted silk pullovers with sheer yoke, now $90; rayon-and-Lurex surplice-collar top, now $25. Among the many yarns: ten cones of a multicolored mohair-wool-and-nylon blend, now $24 a lb.; the same blend in solid colors, now $22 a lb.; natural-colored raw silk, now $15 a lb.; angora-and-lamb's-wool blend in six colors, now $1.50 an oz.; rayon chenille in black, brown, and natural, now $8 a lb.; loopy brushed-wool-and-mohair blend in lovely colors, now $14 a lb.; many other cottons, rayons, wools, and blends in varied colors, textures, and weights, from designers Jeffrey Aronoff, Lillian Ball, Zelda Dana, Susan Horton, Samelson-Abrams, Michael Petito, and Reno Sparks. Checks accepted; no credit cards; all sales final. 7

Harrison St., Suite 3D (431-4358); Sat. and Sun. 10 a.m.–6 p.m.; 4/24–25 only.

Warehouse Sale

HERE'S A SALE THAT COMBINES UTILITY with whimsy and is pure fun. Trimco, which imports display materials for stores, is moving and clearing out its warehouse of wonderful things. The items range in price from bright plastic hooks for a nickel to 51-in. fiberglass urns, now $300, but most are very cheap: 60-in. vinyl wall coverings in many patterns, now $1 a yd.; antique-style wooden Christmas-tree ornaments, now a dozen for $5; 35-light strings of indoor or outdoor Christmas lights, now $2.50; willow and rattan baskets, now starting at $1; rattan place mats, now six for $5; artificial garlands and wreaths, some with Della Robbia fruit, now $15–$20; rattan clothing hangers, now 50 cents; charming sand castles, now $10; only a few tambour pedestals, three for $25; rattan "sunbursts" for the wall, three for $1.50; satin, jacquard, chenille, and moiré fabrics, now $1 for pieces up to 3 yd., $1 a yd. for larger pieces (you must buy the entire roll); printed or plain ribbon, $1.50 a roll; mannequins, masks, and more practical and impractical store decorations at giveaway prices. Cash-and-carry only; all sales final. *Trimco, 10 West 20th St. (989-1616); daily noon–4 p.m.; through 4/30.*

One-Day Sale

ALMOST EVERY FLOOR SAMPLE IN THIS vast showroom is priced to clear, including many master-bedroom suites, dining-room groups, and living-room pieces. Everything sold as is. Simmons Beautyrest sleeper sofa, covered in tan-and-brown textured fabric, was $759, now $399; Turin modular sofa, covered in pindot Herculon velvet, was $2,100 for seven-piece group, now $1,050; Sealy Posturepedic overstuffed contemporary sofa bed, covered in earth-tone fabric, was $995, now $429; Chris Coggin sectional units covered in parachute cloth, were $385 for each modular piece, now $210; fully upholstered dining-room chairs, were $285 each, now $130; six-seat modular units, covered in Haitian cotton, with Serta Perfect Sleeper, were $2,390 per group, now $1,190; American of Martinsville Quintessence six-piece light-wood-and-burl bedroom suite, was $4,000, now $1,975; eight three-bay rosewood wall units from Belgium, were $3,090 each, now $1,695; also, many tables, lamps, chairs, and accessories. Delivery arranged at additional cost. Checks accepted as deposits only; no credit cards; all sales final. *Foremost Furniture Showrooms, Inc., 8 West 30th St., tenth floor (889-6347); Sun. 9 a.m.–4 p.m.; 4/25 only.* ■

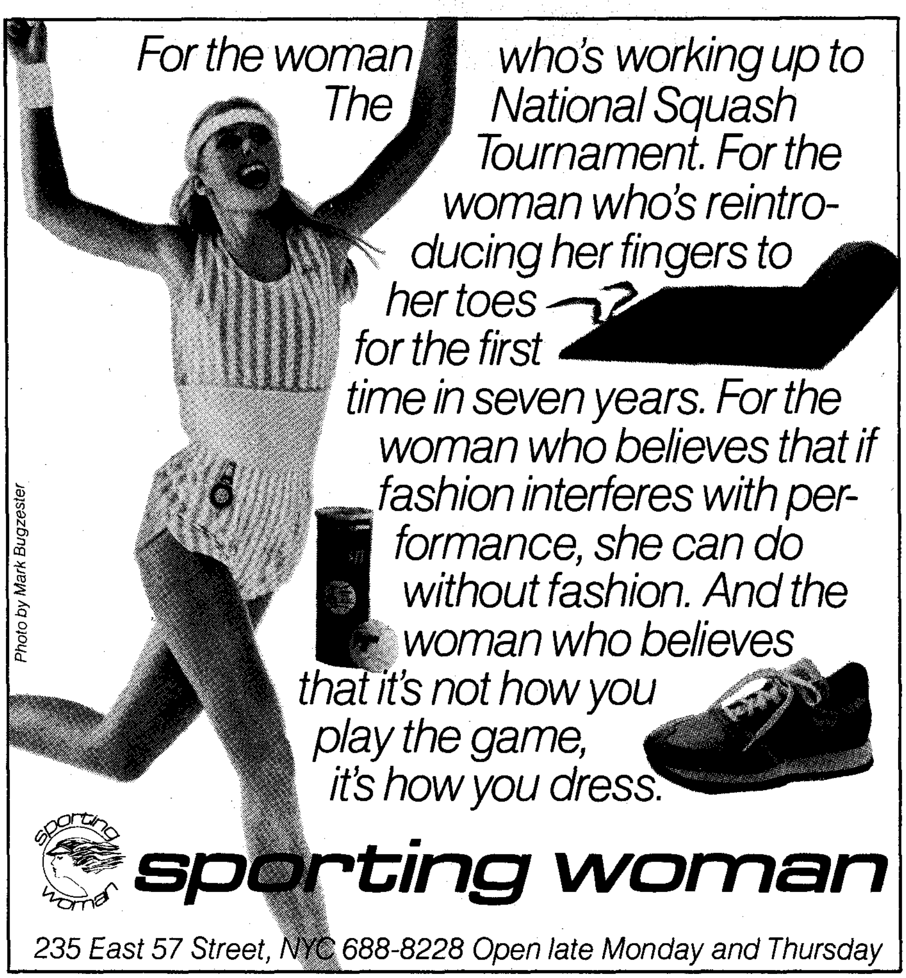
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Photo by Mark Bugzester

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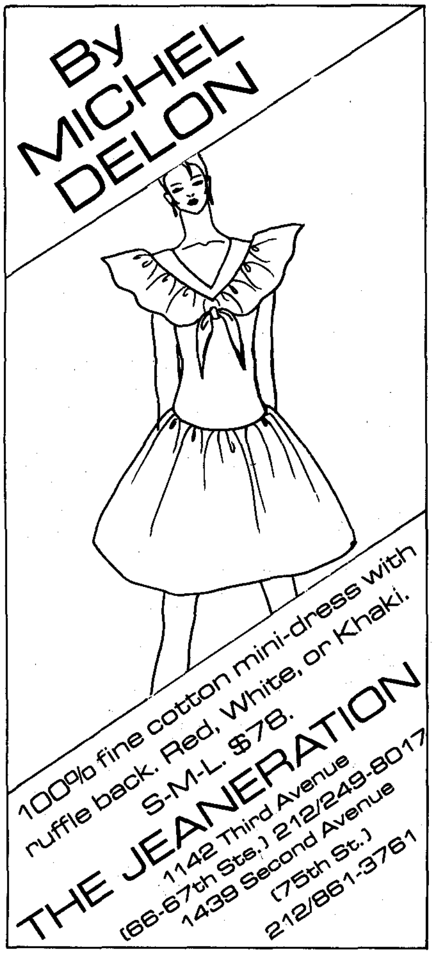
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HARMONY BOOKS

**Travel Agent Magazine*

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A Complete Entertainment Guide for the Week Beginning April 19

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM 2—Watts St. at Ave. Americas.** 431-1590. Thru Apr. 19: "Reed: *Insurgent* Mexico"; "How Tasty Was My Little Frenchman." Apr. 20-21: "Ceddo"; "Black Girl." Apr. 22-24: "Aguirre, the Wrath of God"; "Weekend." Beg. Apr. 25: "The Tree of Wooden Clogs."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. Thru Apr. 19: "La Dolce Vita." Apr. 20: "Drunken Angel"; "Toro-San: Our Lovable Tramp." Apr. 21: "Cleo From 5 to 7"; "A Brief Vacation." Apr. 22: "Potemkin"; "October." Apr. 23-24: "Lacombe, Lucien"; "Murmur of the Heart." Beg. Apr. 25: "Face to Face"; "The Serpent's Egg." **AGEE ROOM**—"Ticket of No Return." Apr. 24-25: "India Song."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Circle of Deceit." #2—"Atlantic City."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Apr. 19: "Medea." Apr. 20: "Femmes Fatales"; "Down & Dirty." Apr. 21: "Slave of the Cannibal God"; "Leonor"; "Journey Through the Past." Apr. 22: "Jungle Freaks"; "Viva La Muerte." Opening Apr. 23: "Dance Craze."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Apr. 19: "Cul-de-Sac"; "Knife in the Water." Apr. 20: "You Can't Take It With You"; "The More the Merrier." Apr. 21: "Paper Moon"; "At Long Last Love." Apr. 22: "Sherlock Holmes and the Secret Weapon"; "Sherlock Holmes and the Woman in Green." Apr. 23-24: "Twentieth Century"; "It Happened One Night." Apr. 25: "The Cat and the Canary"; "And Then There Were None."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Apr. 22: "Reds."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Apr. 20: "Spetters"; "The Warriors." Apr. 21-22: "Cattle Annie and the Little Britches"; "Southern Comfort." Apr. 23-24: "Cruising"; "Dog Day Afternoon." Beg. Apr. 25: "Return of the Secaucus 7"; "Between the Lines."

14. **GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—Thru Apr. 22: "A Little Sex." #2—Thru Apr. 22: "Raiders of the Lost Ark."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—"On Golden Pond." #2—"Three Brothers." #3—Thru Apr. 22: "Missing." Beg. Apr. 23: "Roommates." #4—Thru Apr. 22: "Missing." Beg. Apr. 23 (tent.): "The Long Good Friday."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Robin Hood."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Some Kind of Hero."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "Deathtrap."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. "Cat People."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Porky's." #2—"Quest for Fire." #3—"The Amateur."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru Apr. 22: "Christiane F." Opening Apr. 23: "If You Could See What I Hear." #2—"Porky's."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Richard Pryor Live on the Sunset Strip."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—"The Amateur." #2—"Deathtrap." #3—"Death Wish II." #4—"Missing." #5—"On Golden Pond." #6—"Arthur."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Silent Rage." **STATE 2**—582-5070. "Some Kind of Hero."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. Thru Apr. 22: "Reds." Beg. Apr. 23: "The Long Good Friday."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Chariots of Fire."

37. **RKO CINERAMA 1—B'way nr. 47th St.** 975-8366. Thru Apr. 22: "Amin: The Rise and Fall." **RKO CINERAMA 2**—975-8369. "Penitentiary II."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Phantom of Terror." **EMBASSY 3**—"Parasite." **EMBASSY 4**— Thru Apr. 22: "Ragtime." Beg. Apr. 23: "Reds."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Apr. 20: "Reflections in a Golden Eye"; "The Sargeant." Apr. 21-24: "Fortune and Men's Eyes"; "The Queen." Beg. Apr. 25: "Public Enemy"; "Little Caesar." #2—Thru Apr. 20: "The Tin Drum"; "The Lost Honor of Katharina Blum." Apr. 21-24: "Dr. No"; "From Russia With Love." Beg. Apr. 25: "A Clockwork Orange"; "Altered States."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Cat People." #2—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Private Lessons."

42. **NEW EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-0003. "Robin Hood."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Robin Hood."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Victor/Victoria."

46. **UA EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. *Thru Apr. 22: "Three Brothers."* Opening Apr. 23: "Silhouette."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. Thru Apr. 19: "The Last Tycoon"; "Gunn." Apr. 19-26: "Who Shall Live and Who Shall Die." Apr. 20-21: "The Birthday Party"; "The Guest"; "Landscape." Apr. 22-24: "Mr. Klein"; "The Last Metro." Beg. Apr. 25: "Irma La Douce"; "Kiss Me, Stupid."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Deathtrap."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. New Directors/New Films. See Museums, Societies, etc.

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Genocide."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "The Amateur."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "A Week's Vacation."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. "Grendel Grendel Grendel."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Porky's." #2—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. "The Long Good Friday." **CORONET**—"Diner."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Wasn't That a Time!"

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Mephisto." **CINEMA II**—753-0774. Thru Apr. 22: "On Golden Pond." Opening Apr. 23: "Too Far to Go."

61st Street & Above
East Side

70. **UA GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "Cat People." **UA GEMINI 2**—832-2720. "Garde à Vue."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "Missing."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Some Kind of Hero." #2—"Quest for Fire."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Das Boot."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Wrong Is Right."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru Apr. 20: "Raiders of the Lost Ark." Beg. Apr. 21: "Reds."

78. **UA 85TH STREET—On First Ave.** 249-5100. Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Private Lessons."

MOVIES

80. LOEWS ORPHEUM—86th St. nr. Third Ave. 289-4607. #1—"Some Kind of Hero." #2—"Richard Pryor Live on the Sunset Strip."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. "Porky's."

83. RKO 86TH STREET—Nr. Lexington Ave. 289-8900. #1—"Deathtrap." #2—"Cat People."

84. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Apr. 22: "Raiders of the Lost Ark"; "Airplane!"

61st Street & Above
West Side

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88. PARAMOUNT—B'way at 61st St. 247-5070. "Quest for Fire."

89. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—"Passione d'Amore."

90. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—Thru Apr. 22: "Three Brothers." Opening Apr. 23: "An Unfinished Piece for Player Piano." #2—Thru Apr. 22: "Circle of Deceit." Beg. Apr. 23: "Three Brothers."

91. REGENCY—B'way nr. 67th St. 724-3700. Thru Apr. 20: "A Hole in the Head"; "Lady for a Day." Apr. 21-24: "The King and I"; "Carousel." Beg. Apr. 25: "Leave Her to Heaven"; "Laura."

92. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Das Boot." #2—"An Autumn Marathon."

93. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Robin Hood." #2—"Death Wish II." #3—"Deathtrap." #4—"Missing."

94. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Reds." #2—"Cat People."

95. THALIA—95th St. W. of B'way. 222-3370. Apr. 19: "Claire's Knee"; "Chloe in the Afternoon." Apr. 20: "Saint Jack"; "The Shout." Apr. 21: "Fat City"; "End of the Road." Apr. 22: "Caged"; "Women's Prison"; "Too Late for Tears." Apr. 23-24: "Cabaret"; "Conduct Unbecoming." Apr. 25: "La Dolce Vita."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1—Thru Apr. 22: "Death Wish II." Beg. Apr. 23: "Christiane F." #2—"On Golden Pond." #3—Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Roommates." #4—Thru Apr. 22: "A Little Sex"; "Endless Love." Beg. Apr. 23: "Private Lessons."

99. COLISEUM—B'way at 181st St. 927-7200. #1—Thru Apr. 22: "Amin: The Rise and Fall." Beg. Apr. 23: "Private Lessons." #2—Thru Apr. 22: "Penitentiary II." Beg. Apr. 23: "Phantom of Terror."

Museums, Societies, Etc.

ANTHOLOGY FILM ARCHIVES—80 Wooster St. 226-0010. Adm. $3. Apr. 20, 8 p.m.: Selected Lumière films, & "Carriage Trade" (1972) by Warren Sonbert. Apr. 21, 8 p.m.: "Rhythmus 21" (1921), "Alles dreht sich, alles bewegt sich" (1929), "Zweigroschenzauber" (1929) by Hans Richter, "Le Retour à la Raison" (1923), "Étoile de Mer" (1925) & "Emak Bakia" (1927) by Man Ray, & "Anemic Cinema" by Man Ray & Marcel Duchamp. Apr. 22, 8 p.m.: "Chumlum" (1964) by Ron Rice, & "N:O:T:H:I:N:G" (1968) & other films by Paul Sharits. Apr. 23, 8 p.m.: "Olympia" (1939) by Leni Riefenstahl. Apr. 24, 8 p.m.: "À Propos de Nice" (1929-30), "Taris" (1931) & "Zéro de Conduite" (1933) by Jean Vigo. Apr. 25, 8 p.m.: "Man With a Movie Camera" (1929) by Dziga Vertov.

ASTORIA MOTION PICTURE AND TELEVISION FOUNDATION—Zukor Theater, 34-31 35th St., Astoria. 784-4742. Adm. $3.50. Apr. 24, 7:30 p.m.: "The Big Pond" (1930) by Hobart Henley, & "I Cover the Waterfront" (1933) by James Cruze, both with Claudette Colbert.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. Apr. 21, 8 p.m.: "Appointment in Berlin" (1943) by Alfred Green.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3. Apr. 20, 8 p.m.: "Ecstasy" by Gustave Machaty, with Hedy Lamarr. Apr. 23, 8 p.m.: Works by Bay Area filmmakers. Apr. 24, 8 p.m.: "Faux Pas de Deux" (1980) by Melissa Costello, "Four Flush" (1979) & "A Clean Slate" (1982) by Steve Osborn, "I Hope You Enjoy This Film" (1979) by Heather McAdam, "Big Things

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Move Slowly While Others Are Simply Repeated" (1980) by Mary Filippo, "Poppa" (1979) by Allan Ross, & "Ruth Hanging Laundry" & "Untitled" by Adele Friedman. Apr. 25, 8 p.m.: "Dancing Lessons" (1981) by Nancy Rasecko, "Mexican Jail Footage" (1981) by Gordon Ball, "Aqui Se Lo Halla" (1982) by Lee Sokol, "Small Foveal Fields" (1981) by Robert Russett, "Mother" (1980) by Jean Strommer, "Folly Beach Journal" (1981) by Jan Millsapps, & "Just Coincidence" (1982) by Charles Lyman.

COOPER-HEWITT MUSEUM—2 E. 91st St. 860-6868. Adm. $4.50; members $3.50. Apr. 20, 6 p.m.: "Fellini's Roma" (1972) by Federico Fellini, & "Siena" (1965) by Clifford B. West.

FILM FORUM 1—57 Watts St. 431-1590. Adm. $4; members $2.50. Mon.-Sun., 4, 6, 8 & 10 p.m., & Sat.-Sun., 12 & 2 p.m.: "Health" (1980) by Robert Altman, with Carol Burnett, Lauren Bacall & Dick Cavett.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. Apr. 20, 8 p.m.: "Lucia" (1969) by Humberto Solas.

THE FOURTH STREET PHOTO GALLERY—67 E. 4th St. 673-1021. Free. Apr. 23-24, 9 p.m.: "Sparrows" (1926) by William Beaudine, with Mary Pickford.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Apr. 21, 12:30, 3:15, 6 & 8:30 p.m.: "Pot-Bouille" (1957) by Juilien Duvivier.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Adm. $1. Apr. 21, 8 p.m.: "Tiergarten" (1979) & "Faux Pas de Deux" (1976) by Lothar Lambert. Apr. 22, 8 p.m.: "1 Berlin-Harlem" (1975) by Lambert. Apr. 23, 8 p.m.: "The Nightmare Woman" (1980) by Lambert.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Tue.-Sun., 1, 2:45 & 4:30 p.m.: "From the First People" (1977) by Sarah Elder & Leonard Kamerling. Tue.-Thu., 6:15 p.m.: "Tununeremiut: The People of Tununak" (1971) by Elder & Kammerling.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members $3. Apr. 23, 7:30 p.m.: "The Yakuza" (1974) by Sydney Pollack, with Robert Mitchum. Apr. 24, 2 p.m.: "Homecoming" (1950) by Hideo Oba. Apr. 25, 2 p.m.: "My Geisha" (1962) by Jack Cardiff, with Shirley MacLaine; 4 p.m.: "Escapade in Japan" (1957) by Arthur Lubin.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888. Adm. $3; students & senior citizens $1.50; members $1. Apr. 19, 6 p.m.: "Auschwitz Street" (1979) by Ebbo Demant; 8 p.m.: "Memorandum" (1965) by Donald Brittain & John Spotton. Apr. 20, 6 & 8 p.m.: Documentary Video commemorating the Holocaust.

MUSEUM OF BROADCASTING—1 East 53rd St. 752-7684. Free with museum adm. Tue.-Sat., 12-5 p.m., Thu., 12-7:30 p.m. Thru May 15: "See It Now" Retrospective.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. Apr. 20, 8 p.m.: "Imitation of Life" (1959) by Douglas Sirk, with Lana Turner. Apr. 21, 8 p.m.: "A Story of Floating Weeds" (1934) by Yasujiro Ozu; 9:30 p.m.: "A Page of Madness" (1926) by Teinosuke Kinugasa. Apr. 22, 8 p.m.: "Billy in the Lowlands" (1978) by Jan Egleson. Apr. 23, 8 p.m.: "Lightning Over Water" by Wim Wenders & Nicholas Ray; 9:45 p.m.: "They Live by Night" (1948) by Ray. Apr. 24, 8 & 10:15 p.m.: "Alice in the Cities" (1974) by Wim Wenders. Apr. 25, 8 p.m.: "The American Friend" (1979) by Wenders.

NEW DIRECTORS/NEW FILMS—Festival Theatre, 57th St. W. of Fifth Ave. 877-1800 ext. 489. Adm. $3.50; students, senior citizens, Film Society of Lincoln Center & Museum of Modern Art members $3, in advance only. Tickets available, advance sale, at the Museum, 18 W. 54th St., and day of performance at the Festival Theatre. Apr. 19, 6 p.m.: "They Don't Wear Black-Tie" (1981) by Leon Hirszman; 8:30 p.m.: "Mater Amatisima" (1980) by José A. Salgot. Apr. 20, 6 p.m.: "The Games of Countess Dolingen" (1981) by Catherine Binet, with Carol Kane; 8:30 p.m.: "My Son, My Precious" (1981) by Aribam Syam Sharma. Apr. 21, 6 p.m.: (Same as Apr. 20, 8:30 p.m.); 8:30 p.m.: "Marianne and Juliane" (1981) by Margarethe von Trotta. Apr. 22, 6 p.m.: "Max Frisch: Journal I-III" (1981) by Richard Dindo; 8:30 p.m.: (Same as Apr. 20, 6 p.m.). Apr. 23, 6 p.m.: (Same as Apr. 21, 8:30 p.m.); 8:30 p.m.: "de Kooning on de Kooning" (1981) by Charlotte Zwerin, & "Brooklyn Bridge" (1981) by Ken Burns. Apr. 24, 1 p.m.: (Same as Apr. 23, 8:30 p.m.); 3:30 p.m.: (Same as Apr. 22, 6 p.m.); 6 p.m.: "Morning Mist" (1980) by Lauro Antonio; 8:30 p.m.: "Chan Is Missing" (1981) by Wayne Wang. Apr. 25, 1 p.m.: (Same as Apr. 24, 8:30 p.m.); 3:30 p.m.: (Same as Apr. 24, 6 p.m.); 6 p.m.: "Clotheslines" (1982) by Roberta Cantow, & "A Little Swelling" (1980) by Ágúst Gudmundsson; 8:30 p.m.: "Malou" (1981) by Jeanine Meerapfel.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Apr. 20, 12 noon: "Rebecca" (194) by Alfred Hitchcock, with Laurence Olivier & Joan Fontaine, & "Ghosts Before Breakfast" by Hans Richter; 2:30 p.m.: "Television Land" by Charles Braverman, "Electronic Rainbow," "VTR—St. Jacques," "Seconds to Play," & "TV Ads: Our Mini Myths." Apr. 22, 12 noon: "The Case of the Legless Veteran: James Kutcher."

NEW YORK UNIVERSITY—Main Building, 100 Washington Square East, Room 703. 598-3395. Free. Apr. 23, 6:30 p.m.: "Os Libertários" by Lauro Escorel Filho, & "Missing Persons" (1979) by Jaime Barrios *et al.*

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 8 p.m., & Fri.-Sun., 4 p.m. Apr. 20-21: "Budapest Tales" (1976) & "Love Film" (1970) by Istvan Szabo. Apr. 22-23: "Love Film" (1970) & "25 Fireman's St." (1975) by Szabo. Apr. 24-25: "Confidence" (1980) & "Budapest Tales" (1976) by Szabo. Sat.-Sun., 2 p.m. (free): "Gertrude Stein: When This You See Remember Me" (1970) by Perry Miller Adato.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Apr. 24, 2:30 p.m.: "Jaraslawa" (1975) by Dee Dee Halleck, "Knacky People" (1978), "Inside Out" (1979), & "Sabina Sanchez and the Art of Embroidery."

ROCKLAND CENTER FOR THE ARTS—27 Old Greenbush Road, West Nyack, N.Y. 914-358-0877. Adm. $3; members, students & senior citizens $2. Apr. 21, 8 p.m.: "Gal Young 'Un" by Victor Nuñez.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. *Suggested don. 50c.* Apr. 21, 9 p.m.: "October" (1928) by Sergei Eisenstein. Apr. 23, 8 p.m.: "Los Olvidados" (1950) by Luis Buñuel. Apr. 25, 7:30 p.m.: "A Raisin in the Sun" (1961) by Daniel Petrie, with Sidney Poitier & Ruby Dee.

Bronx

100. **ALLERTON—744 Allerton Ave.** 547-2444. #1—"Porky's." #2—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Cat People." #3—Thru Apr. 22: "Some Kind of Hero."

101. **BAINBRIDGE—E. 204 at Perry.** 798-2370. Thru Apr. 22: "Missing"; "Nighthawks." Beg. Apr. 23: "Neil Simon's I Ought to Be in Pictures."

102. **CAPRI—Fordham nr. Jerome Ave.** 367-0558. Thru Apr. 22: "A Little Sex"; "Endless Love." Beg. Apr. 23: "Cat People."

104. **CITY—2081 Bartow Ave.** 379-4998. #1—"Some Kind of Hero." #2—"Victor/Victoria."

109. **INTERBORO—Tremont nr. Bruckner Blvd.** 792-2100. #1—Thru Apr. 22: "Deathtrap." Beg. Apr. 23: "Cat People." #2—Thru Apr. 22: "Deathtrap." Beg. Apr. 23: "Cat People." #3—Thru Apr. 22: "Chariots of Fire." Beg. Apr. 23 (tent.): "Deathtrap." #4—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "The Amateur."

112. **LOEWS AMERICAN—East Ave. at Metro.** 828-3322. #1—"Some Kind of Hero." #2—"Silent Rage."

113. **LOEWS RIVERDALE—259th St. at Riverdale Ave.** 884-2260. "Deathtrap."

119. **VALENTINE—Fordham at Valentine.** 584-9583. #1—Thru Apr. 22: "Chariots of Fire." Beg. Apr. 23: "If You Could See What I Hear." #2—Tent.: "Deathtrap." #3—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Private Lessons."

Brooklyn

200. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Some Kind of Hero." #2—"Raiders of the Lost Ark."

202. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 69th St.** 238-4200. #1—"Victor/Victoria." #2—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "If You Could See What I Hear." #3—"Deathtrap." #4—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Cat People." #5—Thru Apr. 22: "Chariots of Fire." Beg. Apr. 23: "Private Lessons."

203. **BENSONHURST—BENSON—20th Ave. at 86th St.** 372-1617. #1—"Porky's." #2—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Christiane F."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Private Lessons."

206. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"The Amateur." #2—"Silent Rage."

207. **BENSONHURST—MARBORO—Bay Pkwy. at 68th St.** 232-4000. #1—"On Golden Pond." #2—"Victor/Victoria." #3—Thru Apr. 22: "Deathtrap." Beg. Apr. 23: "Cat People." #4—"Chariots of Fire."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach at Coney Island Ave.** 743-4333. #1—Thru Apr. 22: "Some Kind of Hero." Beg. Apr. 23: "Cat People." #2—"The Amateur." #3—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "If You Could See What I Hear." #4—"Victor/Victoria."

211. **BROOKLYN HEIGHTS—BROOKLYN HEIGHTS—Henry at Orange.** 596-7070. #1—"Victor/Victoria." #2—"Chariots of Fire."

212. **CANARSIE—CANARSIE—E. 93rd at Ave. L.** 251-0700. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Private Lessons." #2—Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Cat People." #3—"The Amateur."

213. **COBBLE HILL—COBBLE HILL—Court St. at Butler St.** 596-9113. Thru Apr. 22: "Ragtime." Beg. Apr. 23: "Christiane F."

223. **FLATLANDS—BROOK—Flatlands at Flatbush.** 258-2034. "The Amateur."

224. **FLATLANDS—KINGS PLAZA NORTH—Upper Mall, Flatbush at Ave. U.** 253-1110. "Victor/Victoria." **SOUTH**—"Deathtrap."

226. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Some Kind of Hero." #2—"Richard Pryor Live on the Sunset Strip."

231. **MIDWOOD—AVENUE U—Ave. U at E. 16th.** 336-1234. "Chariots of Fire."

232. **MIDWOOD—COLLEGE—Flatbush at Ave. H.** 859-1384. "Death Wish II."

233. **MIDWOOD—KENT—Coney Island Ave. at Ave. H.** 434-8422. "Chariots of Fire."

234. **MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1 & #2—Closed until Apr. 29. #3—"Quest for Fire."

235. **MIDWOOD—MIDWOOD—Ave. J at E. 13th St.** 377-1718. Thru Apr. 20: "Making Love." Beg. Apr. 21: "Whose Life Is It Anyway?"

236. **PARK SLOPE—PLAZA—Flatbush nr. Grand Army Plaza.** 636-0170. #1—Thru Apr. 22: "Richard Pryor Live on the Sunset Strip." #2—*Thru Apr. 22: "Shoot the Moon."*

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—"Some Kind of Hero." #2—Thru Apr. 22: "Robin Hood."

302. **NEW DORP—FOX PLAZA—** 987-6800. #1—"Porky's." #2—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Cat People."

303. **NEW DORP—HYLAN—** 351-6601. #1—"The Amateur." #2—Thru Apr. 22: "Raiders of the Lost Ark."

304. **NEW DORP—LANE—** 351-2110. Thru Apr. 22: "Deathtrap."

306. **NEW DORP—RAE—** 979-0444. #1—"Chariots of Fire." #2—Thru Apr. 22: "Amin: The Rise and Fall."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Quest for Fire." #2—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "If You Could See What I Hear."

308. **NEW SPRINGVILLE—RICHMOND—** 761-3103. "Victor/Victoria."

Queens

403. **ASTORIA—UA ASTORIA—Steinway St.** 545-9470. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Phantom of Terror." #2—"Deathtrap." #3—Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Cat People." #4—Thru Apr. 22: "Silent Rage." Beg. Apr. 23: "Private Lessons."

404. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Deathtrap." #2—"Chariots of Fire."

405. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—Thru Apr. 22: "The Amateur." Beg. Apr. 23: "Cat People." #2—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "If You Could See What I Hear." #3—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "The Amateur." #4—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Private Lessons."

408. ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Richard Pryor Live on the Sunset Strip." #2—"Some Kind of Hero."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"Porky's." #2—"Some Kind of Hero." #3—"The Amateur."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—"Missing." #2—Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Shoot the Moon."

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—Thru Apr. 22: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 23: "Phantom of Terror." #2—"Deathtrap." #3—"Penitentiary II."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Cat People." #2—"Victor/Victoria." #3—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Phantom of Terror." #4—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Private Lessons."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "If You Could See What I Hear."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. "Chariots of Fire."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1 & #2—"Porky's."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"Victor/Victoria." #2—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "If You Could See What I Hear."

419. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—"The Amateur." #2—Thru Apr. 22: "Quest for Fire." Beg. Apr. 23: "Cat People." #3—"Deathtrap." #4—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Quest for Fire."

421. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Robin Hood."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—"Victor/Victoria." #2—"Some Kind of Hero."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. "Porky's."

426. JACKSON HEIGHTS—BOULEVARD CINEMA—Northern Blvd. at 83rd St. 335-0170. #1—"Some Kind of Hero." #2—"The Amateur." #3—"Amin: The Rise and Fall."

429. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—"Porky's." #2—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Private Lessons." #3—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Cat People."

436. KEW GARDENS HILLS—MAIN STREET PLAYHOUSE—At 72nd Dr. 268-3636. Thru Apr. 22: "Shoot the Moon"; "Eye of the Needle." Beg. Apr. 23: "Missing"; "Melvin and Howard."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Thru Apr. 22: "Missing."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru Apr. 22: "Death Wish II"; "Tattoo."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Deathtrap." #2—Thru Apr. 22: "Chariots of Fire." Beg. Apr. 23: "Cat People."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Apr. 22: "Arthur." Beg. Apr. 23: "Absence of Malice."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru Apr. 22: "Death Wish II." Beg. Apr. 23: "Reds." #2—Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Neil Simon's I Ought to Be in Pictures."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Shoot the Moon." #2—"Missing."

449. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—Thru Apr. 22: "Raiders of the Lost Ark." #2—"Victor/Victoria."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Death Wish II."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru Apr. 22: "Raiders of the Lost Ark"; "Silver Streak."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. "Victor/Victoria."

501. BALDWIN—GRAND AVENUE— 223-2323. "Chariots of Fire."

502. BELLEROSE—BELLEROSE— 775-1351. Thru Apr. 20: "Making Love." Beg. Apr. 21: "Whose Life Is It Anyway?"

503. BELLMORE—PLAYHOUSE— 785-5400. Thru Apr. 22: "Death Wish II." Beg. Apr. 23: "Missing."

504. BELLMORE—THE MOVIES— 785-3032. "Chariots of Fire."

506. BETHPAGE—BETHPAGE— 796-2554. "Chariots of Fire."

507. BETHPAGE—MID-ISLAND— 796-7500. Thru Apr. 22: "Missing." Beg. Apr. 23: "Neil Simon's I Ought to Be in Pictures."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Chariots of Fire." #2—"Richard Pryor Live on the Sunset Strip." #3—"Atlantic City."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Christiane F." #2—Thru Apr. 22: "Death Wish II."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"The Amateur." #2—"On Golden Pond." #3—"Cat People." #4—Thru Apr. 22: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 23: "Private Lessons."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Apr. 22: "Missing." Beg. Apr. 23: "Neil Simon's I Ought to Be in Pictures." #2—Thru Apr. 22: "Shoot the Moon." Beg. Apr. 23: "Christiane F."

514. ELMONT—ARGO— 437-0356. Program unavailable.

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru Apr. 22: "Atlantic City."

517. FLORAL PARK—FLORAL— 352-2280. Thru Apr. 22: "Deathtrap." Beg. Apr. 23: "Phantom of Terror."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru Apr. 22: "Robin Hood." #2—"Porky's."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Chariots of Fire." #2—"Some Kind of Hero."

521. GARDEN CITY PARK—PARK EAST— 741-8484. "Victor/Victoria."

522. GREAT NECK—PLAYHOUSE— 482-0500. "Deathtrap."

523. GREAT NECK—SQUIRE— 466-2020. "Victor/Victoria."

526. HEWLETT—HEWLETT— 791-6768. Thru Apr. 20: "Raiders of the Lost Ark." Beg. Apr. 21: "Whose Life Is It Anyway?"

527. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23 (tent.): "Deathtrap." #2—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Cat People."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Porky's." **SOUTH**—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Private Lessons."

529. LAWRENCE—LAWRENCE— 371-0203. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Phantom of Terror." #2—Thru Apr. 22: "A Little Sex." #3—"Some Kind of Hero."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru Apr. 22: "Missing"; "Eye of the Needle." Beg. Apr. 23: "Richard Pryor Live on the Sunset Strip"; "Cheech and Chong's Nice Dreams."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Raiders of the Lost Ark." #2—"Quest for Fire." #3—"Some Kind of Hero." #4—"Richard Pryor Live on the Sunset Strip."

532. LONG BEACH—LIDO— 432-0056. Thru Apr. 22: "Missing." Beg. Apr. 23: "Neil Simon's I Ought to Be in Pictures."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Cat

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volleyball
yoga
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wrestling
handball
calisthenics
boxing
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People." #2—"On Golden Pond." #3—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Private Lessons." #4—Tent.: "Missing."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru Apr. 22: "Man of Iron." Beg. Apr. 23: "Three Brothers."

535. MALVERNE—TWIN— 599-6966. #1—Thru Apr. 22: "Ragtime." Beg. Apr. 23: "Missing." #2—Thru Apr. 22: "Shoot the Moon." Beg. Apr. 23: "Neil Simon's I Ought to Be in Pictures."

536. MANHASSET—CINEMA— 627-1300. "Chariots of Fire."

537. MANHASSET—MANHASSET— 627-7887. #1—"On Golden Pond." #2—"Porky's." #3—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Cat People."

539. MASSAPEQUA—PEQUA— 799-6464. "Some Kind of Hero."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"Chariots of Fire." #2—"Victor/Victoria." #3—"Porky's." #4—Tent.: "Richard Pryor Live on the Sunset Strip." #5—Tent.: "A Little Sex." #6—"Deathtrap." #7—"The Amateur."

542. MERRICK—GABLES— 546-0734. Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Missing."

543. MERRICK—MALL— 623-4424. Thru Apr. 22: "Arthur."

544. MERRICK—MERRICK— 623-1522. Thru Apr. 22: "Missing."

545. NEW HYDE PARK—ALAN— 354-4338. "The Amateur."

546. NEW HYDE PARK—HERRICKS— 747-0555. "Missing."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Apr. 22: "Missing." Beg. Apr. 23: "Neil Simon's I Ought to Be in Pictures." #2—Thru Apr. 22: "Death Wish II."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "Missing."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Neil Simon's I Ought to Be in Pictures." #2—Thru Apr. 22: "Missing."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru Apr. 20: "Making Love." Beg. Apr. 21: "Whose Life Is It Anyway?"

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Apr. 22: "Robin Hood." #2—"Chariots of Fire."

552. PLAINVIEW—PLAINVIEW— 935-6100. "The Amateur."

553. PLAINVIEW—TWIN— 931-1333. #1—Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Phantom of Terror." #2—"Some Kind of Hero."

554. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23 (tent.): "Three Brothers."

556. PORT WASHINGTON—MOVIES— 767-5600. #1—"Richard Pryor Live on the Sunset Strip." #2—"Robin Hood." #3—"Missing."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "The Amateur."

558. ROCKVILLE CENTRE—TWIN— 678-3121. #1—"Porky's." #2—"Deathtrap."

559. ROSLYN—ROSLYN— 621-8488. #1—"Das Boot." #2—"The Amateur."

561. SYOSSET—SYOSSET— 921-5810. "Victor/Victoria."

562. SYOSSET—UA CINEMA 150— 364-0700. Thru Apr. 22: "Deathtrap." Beg. Apr. 23: "If You Could See What I Hear."

566. VALLEY STREAM—GREEN ACRES— 561-2100. "Victor/Victoria."

567. VALLEY STREAM—VALLEY STREAM— 825-8371. Program unavailable.

568. VALLEY STREAM—SUNRISE— 825-5700. #1—"Chariots of Fire." #2—"Richard Pryor Live on the Sunset Strip." #3—"Deathtrap." #4—"The Amateur." #5—"Silent Rage." #6—"Quest for Fire." #7—"Some Kind of Hero." #8—"Porky's." #9—"Cat People."

569. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Shoot the Moon." #2—"Missing."

571. WANTAGH—WANTAGH— 781-6969. Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Private Lessons."

573. WESTBURY—WESTBURY— 333-1911. Program unavailable.

574. WESTBURY—DRIVE-IN— 334-3400. #1—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Private Lessons." #2—Thru Apr. 22 (tent.): "Victor/Victoria." Beg. Apr. 23: "Cat People." #3—Thru Apr. 22: "Some Kind of Hero." Beg. Apr. 23: "Phantom of Terror."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Private Lessons." #2—Thru Apr. 22: "Missing." Beg. Apr. 23: "Phantom of Terror."

601. BABYLON—BABYLON— 669-3399. Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Private Lessons."

602. BABYLON—TWIN— 669-0700. #1—"Porky's." #2—"The Amateur."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Some Kind of Hero." #2—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Cat People." #3—Thru Apr. 22: "Shoot the Moon."

604. BAY SHORE—BAY SHORE— 665-0200. "Deathtrap."

605. BAY SHORE—CINEMA— 665-1722. Thru Apr. 22: "Victor/Victoria." Beg. Apr. 23: "If You Could See What I Hear."

606. BAY SHORE—ENCORE— 655-9834. Beg. Apr. 23: "Christiane F."

607. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Quest for Fire." #2—"The Amateur."

608. BAY SHORE—SUNRISE DRIVE-IN— 665-1111. #1—Thru Apr. 22: "Richard Pryor Live on the Sunset Strip"; "Stir Crazy." Beg. Apr. 23: "Private Lessons." #2—Tent.: "Missing"; "Bustin' Loose."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23 (tent.): "Neil Simon's I Ought to Be in Pictures."

612. CENTEREACH—CENTEREACH— 588-0088. Program unavailable.

613. CENTER MORICHES—CENTER— 878-2100. Thru Apr. 22: "Raiders of the Lost Ark."

616. COMMACK—MAYFAIR— 543-0707. "Victor/Victoria."

617. COMMACK—COMMACK— 499-4545. #1—"Porky's." #2—Thru Apr. 22: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 23: "Phantom of Terror."

619. CORAM—CORAM— 698-7200. Program unavailable.

621. CORAM—PINE— 698-6442. #1—"On Golden Pond." #2—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Private Lessons."

622. DEER PARK—DEER PARK— 667-2440. Thru Apr. 22: "Death Wish II." Beg. Apr. 23: "On Golden Pond."

623. EAST HAMPTON—CINEMAS— 324-0448. #1—"Victor/Victoria." #2—"The Amateur." #3—"Porky's." #4—Thru Apr. 22: "Chariots of Fire." Beg. Apr. 23: "If You Could See What I Hear." #5—Thru Apr. 22: "Missing." Beg. Apr. 23: "Private Lessons."

626. EAST NORTHPORT—LARKFIELD— 261-0043. "Chariots of Fire."

627. EAST SETAUKET—FOX— 473-2400. "Porky's."

628. ELWOOD—ELWOOD— 499-7800. "Richard Pryor Live on the Sunset Strip."

629. FARMINGVILLE—COLLEGE PLAZA— 698-2200. #1—Thru Apr. 22 (tent.): "A Little Sex." Beg. Apr. 23: "Phantom of Terror." #2—Thru Apr. 22: "Chariots of Fire." Beg. Apr. 23 (tent.): "Cat People."

631. HAUPPAUGE—HAUPPAUGE— 265-1814. "The Amateur."

633. HUNTINGTON—SHORE— 421-5200. #1—"Porky's." #2—"The Amateur." #3—"Chariots of Fire."

634. HUNTINGTON—WHITMAN— 423-1300. "Deathtrap."

635. HUNTINGTON—YORK— 421-3911. Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Cat People."

636. ISLIP—ISLIP— 581-5200. #1—Thru Apr. 22: "A Little Sex." #2—"Chariots of Fire." #3—Thru Apr. 22: "Death Wish II."

637. LAKE GROVE—SMITH HAVEN MALL— 724-9550. "Victor/Victoria."

638. LINDENHURST—LINDENHURST— 888-5400. Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23 (tent.): "Neil Simon's I Ought to Be in Pictures."

639. MATTITUCK—TWIN— 298-4405. #1—Thru Apr. 22: "A Little Sex." #2—"Chariots of Fire."

641. **MONTAUK—THE MOVIES—** 668-2393. Apr. 23-25: "Ragtime."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. "Deathtrap." **OUTDOOR**—Thru Apr. 22: "Richard Pryor Live on the Sunset Strip"; "Stir Crazy." Beg. Apr. 23: "Cat People."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru Apr. 22: "Robin Hood." #2—Thru Apr. 22: "Missing."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Apr. 22: "Missing." Beg. Apr. 23 (tent.): "Neil Simon's I Ought to Be in Pictures."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Apr. 20: "Raiders of the Lost Ark." Beg. Apr. 21: "Missing."

647. **PATCHOGUE—PATCHOGUE—** 475-0601. "Porky's."

648. **PATCHOGUE—PLAZA—** 475-5225. #1—Thru Apr. 22: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 23: "Private Lessons." #2—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Phantom of Terror."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. "The Amateur." **OUTDOOR**—Thru Apr. 22: "Some Kind of Hero." Beg. Apr. 23: "Cat People."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Deathtrap." #2—"Victor/Victoria."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Chariots of Fire." **CINEMA WEST—** Thru Apr. 22: "Neil Simon's I Ought to Be in Pictures."

654. **PORT JEFFERSON STATION—BROOKHAVEN—** 473-1200. Thru Apr. 20: "Making Love." Beg. Apr. 21: "Whose Life Is It Anyway?"

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Apr. 22: "Richard Pryor Live on the Sunset Strip."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Apr. 23-25: "Beau Père."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—"Chariots of Fire." #2—Thru Apr. 22: "Death Wish II." #3—Thru Apr. 22: "Missing."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "On Golden Pond."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Deathtrap." #2—Thru Apr. 22: "Cat People." Beg. Apr. 23: "The Amateur."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Quest for Fire." #2—"Some Kind of Hero." #3—"Raiders of the Lost Ark."

666. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Apr. 22: "Some Kind of Hero."

667. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Apr. 22: "On Golden Pond." Beg. Apr. 23 (tent.): "Porky's."

668. **WEST ISLIP—TWIN—** 669-2626. #1—"Chariots of Fire." #2—Thru Apr. 22: "Death Wish II." Beg. Apr. 23: "Missing."

New York State

(Area Code 914)

Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "Deathtrap."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. Thru Apr. 22: "Some Kind of Hero."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"The Amateur." #2—Thru Apr. 22: "Chariots of Fire." Beg. Apr. 23: "If You Could See What I Hear." #3—Thru Apr. 22: "Missing." Beg. Apr. 23 (tent.): "Cat People."

704. **GREENBURGH—CINEMA 100—** 946-4680. #1—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Cat People." #2—Thru Apr. 22: "Atlantic City." Beg. Apr. 23: "Private Lessons."

705. **HARRISON—CINEMA—** 835-2668. "Chariots of Fire."

706. **HARTSDALE—CINEMA—** 428-2200. #1—"The Amateur." #2—"Chariots of Fire." #3—Thru Apr. 22: "Neil Simon's I Ought to Be in Pictures." Beg. Apr. 23: "If You Could See What I Hear." #4—"Deathtrap."

707. **LARCHMONT—PLAYHOUSE—** 834-3001. "Victor/Victoria."

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Deathtrap." #2—"Porky's." #3—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Private Lessons." #4—"A Little Sex." Beg. Apr. 23: "Cat People."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Apr. 22: "Arthur." Beg. Apr. 23: "If You Could See What I Hear." #2—"Chariots of Fire."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru Apr. 22: "Missing." Beg. Apr. 23: "Shoot the Moon."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Silent Rage." #2—"Richard Pryor Live on the Sunset Strip."

713. **NEW ROCHELLE—MALL—** 636-8808. Thru Apr. 22: "Deathtrap." Beg. Apr. 23: "Private Lessons."

714. **NEW ROCHELLE—PROCTORS—** 632-1100. #1—"Some Kind of Hero." #2—"Porky's." #3—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Cat People." #4 & #5—Program unavailable.

716. **NEW ROCHELLE—TOWN—** 632-4000. "Victor/Victoria."

717. **OSSINING—ARCADIAN—** 941-5200. #1—"Deathtrap." #2—"The Amateur."

718. **PEEKSKILL—BEACH—** 737-6262. #1—Thru Apr. 22: "Deathtrap." Beg. Apr. 23: "Christiane F." #2—"Cat People." #3—"The Amateur."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Porky's." #2—"Some Kind of Hero." #3—Thru Apr. 22: "Chariots of Fire."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Program unavailable.

721. **PLEASANTVILLE—ROME—** 769-0720. "Victor/Victoria."

722. **RYE—RYE RIDGE—** 939-8177. #1—"Some Kind of Hero." #2—Thru Apr. 22: "Robin Hood."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Das Boot."

724. **SCARSDALE—PLAZA—** 725-0078. Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Evil Under the Sun."

726. **WHITE PLAINS—COLONY—** 948-8828. Beg. Apr. 23: "Christiane F."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Porky's." #2—"Some Kind of Hero."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. Tent.: "Cat People."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Quest for Fire." #2—"Victor/Victoria."

730. **YONKERS—KENT—** 237-3440. Thru Apr. 22: "Reds." Beg. Apr. 23: "Richard Pryor Live on the Sunset Strip."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Some Kind of Hero." #2—"Deathtrap." #3—"Richard Pryor Live on the Sunset Strip." #4—"On Golden Pond."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Private Lessons." #2—"Victor/Victoria."

Rockland County

741. **NANUET—MALL—** 623-6336. Program unavailable.

742. **NANUET—ROUTE 59—** 623-3355. Thru Apr. 22: "Cat People." Beg. Apr. 23: "If You Could See What I Hear."

743. **NANUET—THE MOVIES—** 623-0211. #1—"Deathtrap." #2—Thru Apr. 22: "Amin: The Rise and Fall." #3—Thru Apr. 22: "Richard Pryor Live on the Sunset Strip." #4—Thru Apr. 22: "Arthur." #5—"Victor/Victoria."

744. **NEW CITY—TOWN—** 634-5100. #1—"Victor/Victoria." #2—"The Amateur."

745. **NEW CITY—UA CINEMA 304—** 634-8200. #1—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23 (tent.): "Cat People." #2—"Porky's."

746. **NYACK—CINEMA EAST—** 358-6631. "Quest for Fire."

749. **ORANGEBURG—ORANGEBURG—** 359-6030. "The Amateur."

750. **ORANGEBURG—303 DRIVE-IN—** 359-2021. Thru Apr. 22: "A Little Sex"; "Halloween II." Beg. Apr. 23: "Private Lessons"; "Malibu Beach."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Porky's."

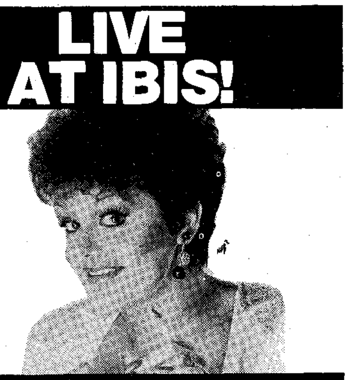
752. **PEARL RIVER—PEARL RIVER—** 735-6500. "On Golden Pond."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. Thru Apr. 22: "Some Kind of Hero."

755. **STONY POINT—9 W CINEMA—** 942-0303. Thru Apr. 22: "Missing."

756. **SUFFERN—LAFAYETTE—** 357-6030. Thru Apr. 22: "Raiders of the Lost Ark."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. "Robin Hood."



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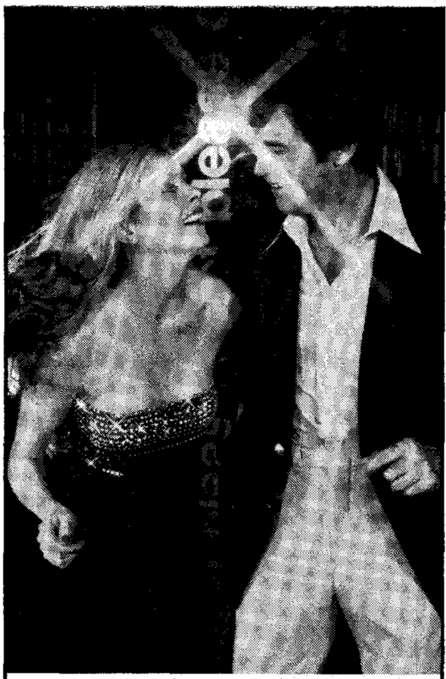

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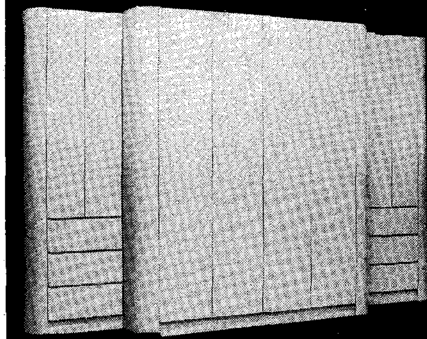

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(Area Code 203)
Fairfield County

773. **BRIDGEPORT—MERRITT—** 372-3013. #1—"Porky's." #2—"Some Kind of Hero."

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"On Golden Pond." #2—"Cat People."

775. **DANBURY—CINE—** 743-2200. #1—"Porky's." #2—"Quest for Fire." #3—"Deathtrap."

776. **DANBURY—CINEMA—** 748-2923. #1—"Victor/Victoria." #2—Thru Apr. 22: "Raiders of the Lost Ark."

777. **DANBURY—PALACE—** 748-7496. #1—Thru Apr. 22: "Robin Hood." #2—"The Amateur." #3—"Some Kind of Hero."

778. **DARIEN—PLAYHOUSE—** 655-0100. Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Cat People."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—Thru Apr. 22: "Robin Hood." #2—"Cat People."

780. **FAIRFIELD—COUNTY—** 334-1411. "Chariots of Fire."

781. **GREENWICH—CINEMA—** 869-6030. "On Golden Pond."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Chariots of Fire." #2—"Deathtrap." #3—"Das Boot."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. "Victor/Victoria."

784. **NORWALK—CINEMA—** 838-4504. #1—"Porky's." #2—"Some Kind of Hero."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru Apr. 20: "Montenegro." Apr. 21-23: "Picnic at Hanging Rock"; "The Last Wave." Beg. Apr. 24: "Beau Père."

787. **SPRINGDALE—STATE—** 325-0250. Thru Apr. 22: "Arthur." Beg. Apr. 23: "On Golden Pond."

789. **STAMFORD—CINEMA—** 324-3100. #1—"Porky's." #2—"Victor/Victoria." #3—"Some Kind of Hero."

790. **STAMFORD—RIDGEWAY—** 323-5000. "Quest for Fire."

791. **TRUMBULL—TRUMBULL—** 374-0462. #1—Opening Apr. 23: "Victor/Victoria." #2 & #3—Program unavailable.

793. **WESTPORT—FINE ARTS** 1— 227-3324. "Victor/Victoria." **FINE ARTS 2—** Thru Apr. 22: "Quest for Fire." Beg. Apr. 23: "The Amateur." **FINE ARTS** 3—227-9619. "On Golden Pond." **FINE ARTS** 4—226-6666. "Deathtrap."

794. **WESTPORT—POST—** 227-0500. "Chariots of Fire."

797. **WILTON—CINEMA—** 762-5678. Thru Apr. 22: "Robin Hood."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—Thru Apr. 22: "Robin Hood." #2—Thru Apr. 22: "Missing." #3—Thru Apr. 22: "Chariots of Fire."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Porky's." #2—"Victor/Victoria."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Chariots of Fire." #2—"Some Kind of Hero." #3—"Deathtrap." #4—"Quest for Fire."

Essex County

811. **BLOOMFIELD—CENTER—** 748-7900. Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Cat People."

812. **BLOOMFIELD—ROYAL—** 748-3555. #1—"Some Kind of Hero." #2—"Deathtrap."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "Chariots of Fire."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru Apr. 22: "Missing."

819. **MILLBURN—MILLBURN—** 376-0800. #1—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Private Lessons." #2—"Victor/Victoria."

822. **MONTCLAIR—WELLMONT—** 783-9500. "Richard Pryor Live on the Sunset Strip."

825. **NUTLEY—FRANKLIN—** 667-1777. Thru Apr. 22: "The Amateur." Beg. Apr. 23: "Cat People."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. "Victor/Victoria."

828. **VERONA—VERONA—** 239-0880. Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Cat People."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Porky's." #2—"Quest for Fire." #3—"Chariots of Fire."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru Apr. 22: "Reds." Beg. Apr. 23: "Victor/Victoria."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru Apr. 22: "Chariots of Fire."

841. **CRANFORD—CRANFORD—** 276-9120. #1—"Atlantic City." #2—Thru Apr. 22: "The Amateur."

846. **LINDEN—TWIN—** 925-9787. #1—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Cat People." #2—Thru Apr. 22: "Death Wish II."

848. **ROSELLE PARK—PARK—** 245-0358. "Missing."

849. **SUMMIT—STRAND—** 273-3900. "Deathtrap."

851. **UNION—FIVE POINTS—** 964-3466. Thru Apr. 22: "Deathtrap." Beg. Apr. 23: "Cat People."

852. **UNION—FOX—** 964-8977. Thru Apr. 22: "Some Kind of Hero."

853. **UNION—LOST PICTURE SHOW—** 964-4497. "Das Boot."

854. **UNION—UNION—** 686-4373. #1—Thru Apr. 22: "Richard Pryor Live on the Sunset Strip." #2—"Porky's."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"On Golden Pond." #2—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "If You Could See What I Hear." #3—Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Cat People."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Chariots of Fire." #2—Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Phantom of Terror."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. Thru Apr. 22: "Absence of Malice." Beg. Apr. 23: "Neil Simon's I Ought to Be in Pictures."

861. **CLOSTER—CLOSTER—** 768-8800. "Missing."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Chariots of Fire." #2—"A Little Sex." #3—"Raiders of the Lost Ark." #4—"On Golden Pond."

863. **EMERSON—TOWN—** 261-1000. "Chariots of Fire."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—Thru Apr. 22: "Robin Hood." Beg. Apr. 23: "Cat People." #2—Thru Apr. 22: "On Golden Pond." Beg. Apr. 23: "Private Lessons."

867. **FORT LEE—LINWOOD—** 944-6900. #1—"Victor/Victoria." #2—"Deathtrap."

868. **FORT LEE—SHARON—** 224-3032. "The Amateur."

871. **PARAMUS—BERGEN MALL—** 845-4449. Thru Apr. 22: "A Little Sex." Beg. Apr. 23: "Cat People."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—"The Amateur." #2—"Victor/Victoria."

873. **PARAMUS—CINEMA 35—** 845-5070. "On Golden Pond."

875. **PARAMUS—ROUTE 4—** 488-9444. #1—"Porky's." #2—Thru Apr. 22: "Quest for Fire." Beg. Apr. 23: "If You Could See What I Hear." #3—"Deathtrap." #4—"Some Kind of Hero." #5—Thru Apr. 22: "Richard Pryor Live on the Sunset Strip." Beg. Apr. 23: "Quest for Fire." #6—Thru Apr. 22: "Das Boot." #7—"Chariots of Fire."

877. **RAMSEY—RAMSEY—** 327-2142. Thru Apr. 22: "Death Wish II."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. Thru Apr. 22: "Raiders of the Lost Ark." Beg. Apr. 23: "Neil Simon's I Ought to Be in Pictures."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—"Victor/Victoria." #2—"Some Kind of Hero."

881. **TEANECK—CEDAR LANE—** 836-3430. "Missing."

882. **TENAFLY—BERGEN—** 567-0004. Thru Apr. 22: "The Woman Next Door."

885. **WESTWOOD—PASCACK—** 664-3200. "Death Wish II."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AMATEUR, THE—(1hr. 51m., '82) A young man is drawn into the world of espionage and professional assassins. With John Savage, Christopher Plummer and Marthe Keller. Dir. Charles Jarrott. R. **24, 32, 54, 109, 206, 210, 212, 223, 303, 405, 409, 419, 426, 512, 541, 545, 552, 557, 559, 568, 602, 607, 623, 631, 633, 650, 663, 702, 706, 717, 718, 744, 749, 777, 793, 825, 841, 868, 872**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 442, 543, 709, 743, 787**

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the *old* Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. R. **6, 508, 516, 704, 841**

AUTUMN MARATHON, AN—(1hr. 30m., '82) In Russian, Eng. subtitles. A comedy set in the contemporary Soviet Union about a man whose good deeds backfire. With Oleg Basilashvili and Natalia Gundareva. Dir. Georgy Daniela. **92**

CAT PEOPLE—(1hr. 57m., '82) Paul Schrader's luridly literal-minded, humorless sex-horror fantasia. Nastassia Kinski stars as Irena, the nice young girl whose ancestors mated with black leopards, and Malcolm McDowell is Paul, her creepy brother. They are the cat people—they can safely sleep only with each other; if anyone else arouses them they turn into leopards and must kill someone before returning to human form. Since Schrader is extremely solemn about this far-out conceit, the movie seems slightly mad. It turns out that sex is either incest or annihilation; either you sleep with your sibling or you kill your lover. This farrago of lust and fear might have been exciting if the movie had developed some visual poetry and urgency, but mainly it's sluggish and heavy-spirited with periodic scare scenes thrown in to liven things up. The visual design by Ferdinando Scarfiotti is high camp at best; and John Bailey's cinematography is inappropriately hard-edged for the New Orleans settings and the sex-dampened material. With John Heard as a fearless zookeeper who falls in love with Kinski's Irena and goes to bed with her even though he knows what sex will lead to. R. **23, 41, 70, 83, 94, 100, 102, 109, 202, 207, 210, 212, 302, 403, 405, 413, 419, 429, 439, 512, 527, 533, 537, 568, 574, 603, 629, 635, 642, 650, 663, 702, 704, 708, 714, 718, 728, 742, 745, 774, 778, 779, 811, 825, 828, 846, 851, 857, 864, 871**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good.* But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 36, 58, 89, 109, 119, 202, 207, 211, 231, 233, 306, 404, 416, 439, 501, 504, 506, 508, 519, 536, 541, 551, 568, 623, 626, 629, 633, 636, 639, 653, 658, 668, 702, 705, 706, 709, 719, 780, 782, 794, 800, 807, 813, 829, 840, 858, 862, 863, 875**

CHRISTIANE F.—(2hrs. 3m., '82) In German, Eng. subtitles; dubbed version. A somberly lurid cautionary film from West Germany about the terrors of teen drug addiction. Christiane (Natja Bunkhorst), a beautiful 12-year-old living in a high-rise with her divorced mother, drifts into heroin addiction after a few visits to a discothèque—she wants to impress a cute boy she met there who has already become addicted. The movie was largely shot in the clammy-cold train stations and public toilets of West Berlin, and its dominant mood is affectless despair—a fluorescent twilight in which zombie-like teen junkies nuzzle each other as they drift toward death. We never understand why middle-class kids become addicts or why the squalor of the whole scene doesn't terrify them. The movie has been shrewdly crafted for kids (it was a huge hit in West Germany)—adults have been left out of it. Dir. Ulrich Edel. R. **30, 97, 203, 213, 511, 513, 718**

CIRCLE OF DECEIT—(1hr. 48m., '82) In German, Eng. subtitles. A powerful but infuriatingly pretentious philosophical film about a West German journalist (Bruno Ganz, sheepish as usual) who covers the war between Christians and Muslims in Lebanon. Shot in gutted sections of Beirut, the movie offers a convincing visual impression of civil war: The director, Volker Schlöndorff (*The Tin Drum*), sends the journalist wandering through a ruined landscape that comes alive with terror and violence at night. Appalled by the atrocities committed by the Christian side, the journalist frets over his own lack of commitment and laments European impotence and voyeurism. After a while one begins to think that Schlöndorff has re-created the civil war in Lebanon to give substance to his own spiritual crisis. With Hanna Schygulla as an indolent German woman, the widow of a wealthy Lebanese, who flourishes in the middle of chaos. R. **6, 90**

DANCE CRAZE—(1hr. 26m., '80) A celebration of "ska," or "two-tone," dance music popular in England. With The English Beat, The Specials and others. Dir. Joe Massot. **7**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **73, 92, 559, 723, 782, 853, 875**

DEATH WISH II—(1hr. 29m., '82) A man whose family has been viciously assaulted and murdered devotes his life to vengeance. With Charles Bronson, Jill Ireland and Vincent Gardenia. Dir. Michael Winner. R. **32, 93, 97, 232, 438, 447, 451, 503, 511, 547, 622, 636, 658, 668, 846, 877, 885**

DEATHTRAP—(1hr. 56m., '82) Heavy-handed, ostentatiously theatrical adaptation of Ira Levin's hit Broadway comedy-thriller. The director, Sidney Lumet, working in his customary wall-slamming style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without deft acting and direction the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christopher Reeve, however, has a few amusing moments as the young playwrighting student. Michael Caine lays on the bitchery thickly as the burnt-out playwright, and Dyan Cannon overdoes the neurotic bit as his weak-hearted wife. With Irene Worth as a thick-accented Dutch psychic. PG. **22, 32, 48, 83, 93, 109, 113, 119, 202, 207, 224, 304, 403, 404, 412, 419, 439, 517, 522, 527, 541, 558, 562, 568, 604, 634, 642, 651, 663, 700, 706, 708, 713, 717, 718, 732, 743, 775, 782, 793, 807, 812, 849, 851, 867, 875**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish/scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **60**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55**

GARDE À VUE—(1hr. 27m., '82) In French, Eng. subtitles. Reviewed in this issue. **70**

GENOCIDE—(1hr. 27m., '82) The Academy Award-winning documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. **51**

GRENDEL GRENDEL GRENDEL—(1hr. 30m., '82) An animated Australian feature based on John Gardner's *Grendel,* a modern version of *Beowulf,* the Anglo-Saxon epic poem. With the voices of Peter Ustinov and Keith Michell. Dir. Alexander Stitt. **57**

IF YOU COULD SEE WHAT I HEAR—(1hr. 43m., '82) An autobiographical portrait of Tom Sullivan, blind entertainer, during his college years. With Marc Singer, R.H. Thomson and Sarah Torgov. Dir. Eric Till. PG. **30, 119, 202, 210, 307, 405, 414, 418, 562, 605, 623, 702, 706, 709, 742, 857, 875**

LITTLE SEX, A—(1hr. 31m., '82) Dreary sex whimsy about a married man's difficulty in staying faithful to his wife. Tim Matheson is good-looking as the stud who tries to settle down, but he's not much of an actor. Kate Capshaw, however, becomes effective as well as radiantly beautiful when she's angry—she may be someone to watch. With Edward Herrmann and John Glover. Dir. Bruce Paltrow. R. **14, 41, 78, 97, 102, 109, 202, 210, 302, 405, 413, 419, 429, 527, 529, 533, 537, 541, 574, 603, 629, 636, 639, 708, 714, 750, 857, 862, 871**

★**LONG GOOD FRIDAY, THE**—(1hr. 54m., '82) Breathlessly exciting British gangster movie, based on the Cagney-Robinson American classics of the thirties. The short, hairy, barrel-chested Bob Hoskins plays Harold Shand, the number-one hood in London, owner of gambling casinos and elegantly restored restaurants, a man who wants to go legit. Yet at the very moment of his triumph, Shand's world begins to unravel—someone is moving in on his organization, knocking off his lieutenants. And so Shand plunges into his old life as a hood, racing through London with his thugs, slapping people around (and worse). He is both vicious and loyal, cold-blooded and touching. As he fights for clarity and control he becomes a tragic figure. The screenplay (an original by Barry Keeffe) has too many conventional turns, and some of it is poorly organized or obscure; the direction, by John Mackenzie, is powerful but careless. Hoskins's performance, however, keeps you emotionally involved. With Helen Mirren as a super-intelligent moll. R. **16, 35, 60**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. **62**

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. **16, 32, 71, 93, 101, 411, 436, 437, 448, 503, 507, 513, 530, 532, 533, 535, 542, 544, 546, 547, 548, 549, 556, 569, 600, 608, 623, 643, 644, 645, 658, 668, 702, 711, 755, 800, 818, 848, 861, 881**

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

NEIL SIMON'S I OUGHT TO BE IN PICTURES—(1hr. 48m., '82) That's what you think. Neil Simon should give up if this is the best he can do. The insufferable Dinah Manoff stars as a 19 year-old girl who journeys to the Coast and blackmails her screenwriter father (Walter Matthau) into loving her. Ugh. With Ann-Margret, rather stately as Matthau's mistress. Dir. Herbert Ross. PG. **101, 447, 507, 512, 513, 532, 535, 547, 549, 609, 638, 644, 653, 706, 860, 878**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **16, 32, 62, 97, 207, 307, 405, 413, 414, 418, 512, 528, 533, 537, 571, 601, 621, 622, 635, 648, 662, 667, 704, 708, 732, 745, 752, 774, 778, 781, 787, 793, 819, 846, 857, 862, 864, 873**

★**PASSIONE D'AMORE**—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. **89**

PORKY'S—(1hr. 39m., '82) Reviewed in this issue. R. **24, 30, 58, 82, 100, 203, 302, 409, 417, 424, 429, 518, 528, 537, 541, 558, 568, 602, 617, 623, 627, 633, 647, 667, 708, 714, 719, 727, 745, 751, 773, 775, 784, 789, 804, 829, 854, 875**

★**QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. **24, 72, 88, 234, 307, 419, 531, 568, 607, 664, 729, 746, 775, 790, 793, 807, 829, 875**

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archtypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. **38, 213, 535, 641**

★**RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravangaza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientist's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religioso stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. **14, 38, 76, 84, 97, 200, 212, 303, 403, 411, 447, 449, 451, 453, 526, 531, 542, 549, 553, 554, 600, 609, 613, 638, 645, 664, 724, 756, 776, 811, 858, 862, 878**

★**REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **11, 35, 38, 76, 94, 447, 730, 830**

★**RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr. 28m., '82) A perfect entertainment. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He now works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot last December at the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incandescently alive. He is brilliant on sex, race, crime, lawyers, and on the grandest topic for comedy of all—himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" of 1980, a time in which he was so stoned he didn't realize at first that the beautiful blue light coming off his body was fire. Excruciating, hilarious, unforgettable. Dir. Joe Layton. R. **31, 80, 226, 236, 408, 412, 508, 530, 531, 541, 556, 568, 606, 617, 628, 642, 648, 655, 712, 730, 732, 743, 822, 854, 875**

★**SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sportswriter, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Seresin. R. **236, 411, 436, 448, 513, 535, 569, 603, 711**

SILENT RAGE—(1hr. 55m., '82) A Western with martial arts action. Starring Chuck Norris. Dir. Michael Miller. R. **33, 112, 206, 403, 568, 712**

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. **21, 33, 72, 80, 100, 104, 112, 200, 210, 226, 300, 408, 409, 423, 426, 519, 529, 531, 539, 553, 568, 574, 603, 650, 664, 666, 701, 714, 719, 722, 727, 732, 754, 773, 777, 784, 789, 807, 812, 852, 875, 879**

★**THREE BROTHERS**—(1hr. 53m., '82) In Italian, Eng. subtitles. A masterpiece from Francesco Rosi, one of Italy's great directors. In the country near the Adriatic, a very old man (Charles Vanel) suffers the loss of his wife. He summons his three sons—a Roman magistrate (Philippe Noiret) about to try a terrorist for murder; a Turin factory worker (Michele Placido) involved in labor violence; a saintly teacher (Vittorio Mezzogiorno) of delinquent boys. The three men, reunited in their boyhood home, debate and dream their way through the night. The old man is rooted, tradition-bound, complete; but the three sons have reaped the whirlwind, and out of this contrast Rosi has constructed a wrenchingly emotional meditation on the future of Italy. The movie, filled with sun-drenched landscapes and deeply harmonious images, is extremely beautiful, but Rosi is no pastoral nostalgist: He knows the decisive life of Italy lies in the cities, in the exhausting struggles for justice and order. The countryside offers a refuge, not an escape—the men never escape their dreams or their desires. A great film: The imagery reaches to the roots of life. 16, 46, 90, 534, 554

UNFINISHED PIECE FOR PLAYER PIANO, AN—(1hr. 40m., '82) In Russian, Eng. subtitles. A lyrical comedy of manners among the near-bankrupt gentry in pre-Revolutionary Russia, based on the Chekhov play, *Platonov.* With Elena Solovie and Alexander Kaliagin. Dir. Nikita Mikhailkov. 90

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. 45, 104, 202, 207, 210, 211, 224, 308, 413, 418, 423, 449, 500, 521, 523, 541, 561, 566, 574, 605, 616, 623, 637, 651, 707, 716, 721, 729, 733, 743, 744, 776, 783, 789, 791, 793, 804, 819, 827, 830, 867, 872, 879

WASN'T THAT A TIME!—(1hr. 18m., '82) A documentary about the Weavers, a musical group led by Pete Seeger, blacklisted during the McCarthy era and reunited in 1980 at Carnegie Hall. Dir. Jim Brown. 61

WEEK'S VACATION, A—(1hr. 42m., '82) In French, Eng. subtitles. A high-school teacher in Lyons (Nathalie Baye), having put in ten years on the job, can't face her students or another stack of papers, and she takes a week off. She's in a real fix—she's old enough to be bored, but too young to be cynical, and she's dismayed by her own feelings of disgust. The director, Bertrand Tavernier, is a generous-hearted, sensitive man, and he follows the teacher through her depressed state with tact and love. She withdraws sexually from her boyfriend (Gérard Lanvin), realizes that she can never be close to her parents again, but makes friends with two middle-aged men (Michel Galabru and Philippe Noiret) who were once student failures—dunces—and who are now eloquent on the misery of a student's lot in a way that no young person ever could be. A delicate, fine-boned movie that never develops a head of steam but provides quiet satisfactions and self-recognition: The teacher could be any professional in a funk. 56

WHOSE LIFE IS IT ANYWAY?—(1hr. 59m., '81) Mauled in an automobile accident, Ken Harrison (Richard Dreyfuss), a successful Boston sculptor, lies paralyzed from the neck down. He can't work or make love, and he wants to die, which appalls the hospital staff that has been laboring to keep him alive. Dreyfuss acts up a storm with his eyes, beard, and neck, but the performance is unpleasantly self-righteous. He seems less like a mature man facing death than a bright boy reveling in the opportunity to tell everyone off. John Badham, who directed this adaptation, by Reginald Rose and Brian Clark, of Clark's hit play, works as much movement and color into the hospital settings as he can. The movie is never dull, but the premise seems false: No one points out to the sculptor that in his situation the most courageous thing would be to live. With Christine Lahti, John Cassavetes. R. 235, 502, 526, 550, 654

WRONG IS RIGHT—(1hr. 59m., '82) A satire of the U.S. and world events. With Sean Connery. Dir. Richard Brooks. PG. 74

Revivals

AGUIRRE, THE WRATH OF GOD—(1hr. 30m., '77) In German, Eng. subtitles. A strange, strikingly photographed, campy allegory about the Spanish conquistadors and the plunder of Peru. The trouble with this film is not its bloody excesses but the insufficiencies of Director Werner Herzog's imagination. We never come to understand Aguirre or why he is trusted. With Klaus Kinski. Dir. Werner Herzog. 2

BEAU PÈRE—(2hrs. 2m., '81) In French, Eng. subtitles. A brilliant, willful 14-year-old girl (Ariel Besse) seduces a 30-year-old man—her stepfather (Patrick Dewaere), a sheepish, second-rate jazz pianist. Bertrand Blier's melancholy erotic comedy is not as funny as his earlier triumph *Get Out Your Handkerchiefs,* but it has its moments. With her dark, dark eyes and downy skin, Ariel Besse ravishes the camera as well as Patrick Dewaere. With Nicole Garcia and Nathalie Baye. 657, 786

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. 95

CHLOE IN THE AFTERNOON—(1hr. 35m., '72) In French, Eng. subtitles. The last of French director Eric Rohmer's Six Moral Tales (*My Night at Maud's, Claire's Knee,* etc.), aglow with the ambience of the Parisian workaday world, is an appealing, engrossing, and finely acted story of a cool young businessman, devoted to wife and child, who is attracted by a cool, calculating manipulator of men. With Bernard Verley, Zouzou and Françoise Verley. 95

CLOCKWORK ORANGE, A—(1hr. 45m., '71) Stanley Kubrick at his splashiest, most superficially aggressive, and effect-ridden worst, with neither the verbal values of the Burgess novel nor the human values inherent in the story captured and created on screen. Sensation seekers may derive some simplistic satisfactions; others are likely to lament the waste, the *waste,* the WASTE. Starring Malcolm McDowell. 39

CONDUCT UNBECOMING—(1hr. 47m., '75) Essentially a courtroom drama, this film is based on Barry England's one-set play, which takes place in British-ruled India a century ago. A young artistocratic British officer (Michael York) is charged with molesting the frivolous widow of a fellow officer and then tried in a kangaroo military court. Opening the film up from the single-set courtroom of the play has dissipated much of the tension, but it can be viewed with modest pleasure if only for the fine performances. With James Faulkner, Susannah York, Trevor Howard, Christopher Plummer and Stacy Keach. Dir. Michael Anderson. 95

DOG DAY AFTERNOON—(2hrs. 9m., '75) Based on real events, this is the first comic, then deadly serious story of a Brooklyn bank robbery by two oddball characters who become more and more bizarre. The mixture of comedy and tragedy does not come off entirely, but Al Pacino is electrifying. With John Cazale, James Broderick and Charles Durning. Dir. Sidney Lumet. 13

FACE TO FACE—(2hrs. 16m., '76) In Swedish, Eng. subtitles. This Ingmar Bergman film is doubly disturbing: first, because it may be the most harrowing portrayal ever of a nervous breakdown, and, secondly, because it shows a supreme filmmaker in total control of his medium merely marking time. The one incontrovertible splendor of the film is Liv Ullmann's performance. It is not just sublime acting; it is a piece of great, invaluable daring. 4

IT HAPPENED ONE NIGHT—(1hr. 45m., '34) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. 10

KNIFE IN THE WATER—(1hr. 35m., '63) In Polish, Eng. subtitles. This was Roman Polanski's first and best film, made in Poland during a relative political thaw. A triangle involving an older, almost bourgeois husband, his younger and dissatisfied wife, and the handsome young drifter they pick up as a boat hand for their yachting cruise, the film is full of subtle but disturbing implications—sexual, social, political. Jerzy Skolimowski collaborated on the intelligent script. 10

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. 4, 95

LAST METRO, THE—(2hrs. 13m., '80) In French, Eng. subtitles. François Truffaut's charming, low-key drama about a Parisian theater troupe during the German Occupation. The troupe's leader, a German Jewish refugee, has gone into hiding under his own stage, listening to the actors above and trying to control their work through his wife. Truffaut builds his tolerant picture of normal life during the Occupation out of many small vignettes. With Heinz Bennett, Catherine Deneuve and Gérard Depardieu. 47

LAST TYCOON, THE—(2hrs. 3m., '76) Justice is not quite done here to the story F. Scott Fitzgerald left unfinished when he died in 1940. A mood piece, written by Harold Pinter, about Hollywood and the people who inhabit it. With Robert De Niro (excellent), Robert Mitchum, and Ingrid Boulting (disastrous). Dir. Elia Kazan. 47

LAST WAVE, THE—(1hr. 46m., '78) The Australian director Peter Weir is good at getting a sinister, something-is-out-of-joint atmosphere going in this apocalyptic thriller set in Sydney. An upper-middle-class lawyer (Richard Chamberlain), engaged to defend a group of aboriginal tribesmen in a murder trial, discovers that his dreams and waking consciousness have been taken over by his clients' mystical way of thinking, and eventually he is visited with premonitions of the end of the white race. A racially guilty, pretentious, and murky film, but still fascinating and visually striking. 786

LAURA—(1hr. 28m., '44) Otto Preminger's funny, nasty mystery about a cop (Dana Andrews) who falls in love with the portrait of a murdered woman (Gene Tierney). Clifton Webb plays a silky newspaper columnist, Vincent Price an infantile kept man, and Judith Anderson an older woman with money. 91

OCTOBER—(1928) Sergei Eisenstein's (silent) historical re-creation of the turning point of the Russian Revolution, covering the European war, the Kerensky regime, and the final ten days. One of the most outstanding films ever made. 4

PICNIC AT HANGING ROCK—(1hr. 50m., '78) A handsome but irritating Australian work from Peter Weir. A group of girls from a posh turn-of-the-century boarding school go on an outing, and three of them and a spooky teacher disappear in an ancient rock formation. The movie is all portents, an elaborate tease. Weir has a first-class eye for composition, but he's overly fond of the elliptical, the suggestive, the ineffable. With Rachel Roberts. 786

RETURN OF THE SECAUCUS 7—(1hr. 46m., '80) At a rented summer house in New England, Mike (Bruce MacDonald) and Katie (Maggie Renzie), Boston schoolteachers, invite their friends for the weekend. All are about 30 and veterans of the anti-war movement. The "action" consists of Sitting Around and its many variants—cooking, charades, skinny-dipping, boozing, casual sex, discussion of careers, agonizing over personal identity, etc. The title of the film refers to an occasion in 1970 when seven of the friends on their way to a protest march were pulled over by a cop, arrested, and thrown into the slammer for the night in Secaucus, New Jersey. Writer-director John Sayles has faithfully captured the self-conscious tone of this generation. 13

ROBIN HOOD—(1hr. 23m., '73) Walt Disney's animated version of the English legend. With the voices of Brian Bedford, Peter Ustinov, Terry-Thomas and Andy Devine. Dir. Wolfgang Reitherman. G. 20, 42, 44, 93, 100, 119, 202, 203, 204, 212, 300, 403, 405, 413, 421, 429, 448, 511, 518, 527, 529, 533, 551, 556, 569, 621, 643, 722, 733, 758, 777, 779, 797, 800, 828, 857, 864

SPETTERS—(1hr. 49m., '81) In Dutch, Eng. subtitles. This Dutch exploitation movie feels like an American biker picture from the mid-sixties filtered through foreign sensibilities. It's better-made, and it has more sex, but it's still junk. Three young men in a town outside Rotterdam want to be motorcycle champs, and they all sleep with the same girl (she appears to be looking for the one with money). Dir. Paul Verhoeven. 13

TIN DRUM, THE—(2hrs. 22m., '80) In German, Eng. subtitles. An anguished fable of modern European dislocation—social collapse, family brutality, the rise of Nazism—told through the prism of a little boy's experience. The boy is so repelled by the bestiality around him that he decides, at the age of three, to stop growing. Many of the strongest scenes express simple disgust at the ordinary crudities of lower-middle-class life. The movie shakes us, but its anger and disgust seem aimed at the wrong targets. Adapted from the Günter Grass novel. Dir. Volker Schlöndorff. 39

TREE OF WOODEN CLOGS, THE—(3hrs. 5m., '79) In Italian, Eng. subtitles. An earnest film recreating the life of Northern Italian peasants in the 1890s, intentionally repetitious and slow, but with a muted mystical fervor. If it doesn't put you in a blue funk, you may find it moving. Dir. Ermanno Olmi. 2

TWENTIETH CENTURY—(1hr. 31m., '34) The first and still the best screen version of the Hecht-MacArthur screwball comedy about two egotistical stars trapped on the same train ride. With John Barrymore and Carole Lombard. Dir. Howard Hawks. 10

WARRIORS, THE—(1hr. 30m., '79) Walter Hill's fantasy of gang wars in New York—a choreographed, electrically brilliant ballet of violence and pleasure. Not to be taken seriously for a minute, but the energy of it can get you high. With Michael Beck. 13

WEEKEND—(1hr. 43m., '68) In French, Eng. subtitles. Jean-Luc Godard's last film before he went completely off the deep end. It starts out promisingly as an inquiry into contemporary social, sexual, and marital problems, but things get murkier and more pretentious until bedlam breaks out and engulfs the movie. The intellectual mishmash and technical anomie do Godard in. With Mireille Darc, Jean Yanne and Jean-Pierre Léaud. 2

THEATER

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Broadway

Previews and Openings

Monday, April 19

IS THERE LIFE AFTER HIGH SCHOOL?—A new musical by Jeffrey Kindley and Craig Carnelia, suggested by Ralph Keyes's novel; directed by Robert Nigro. It focuses on the love-hate relationship most adults have with memories of high school. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $22.50-$30. Previews now prior to a 5/3 opening. Preview prices $5-$15. **Barrymore Theater,** 243 W. 47th (246-0390).

Thursday, April 22

NINE—Raul Julia stars in a music with book by Mario Fratti, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a mid-life crisis, and the 21 women in his life. Music and lyrics by Maury Yeston; directed and choreographed by Tommy Tune. With Karen Akers, Taina Elg, and Shelly Burch, Anita Morris, Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. Previews start 4/22 prior to a 5/9 opening. **46th St. Theater,** (246-0246). 2 hrs. All major credit cards.

Tuesday, April 27

MEDEA—Zoe Caldwell, Judith Anderson, Mitchell Ryan, and Rosemary Murphy in the Robinson Jeffers adaptation of Euripides' play. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18.50-$28.50. Previews start 4/27 prior to a 5/2 opening. **Cort,** 138 W. 48th St. (489-6392). 2 hrs. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8. $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circusy surprises. Tues.-Thurs. at 8, $16-$30; Fri. & Sat. at 8, $22-$35; Sat. at 2, Sun. at 3, $15-$28; Wed. at 2, $12-$25. **St. James,** 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ● ●

CHILDREN OF A LESSER GOD—Phyllis Frelich and James N. Stephens star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$27.50. Fri. & Sat. at 8, $22-$30. Wed. at 2, $17.50-$22.50. **Longacre,** 220 W 48th (246-5639). 2 hrs., 40 mins. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (246-5990). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin' Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W 45th (265-4311). 2 hrs., 10 min. Credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossipy dresser. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, $18.50-$25; Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50; thru 5/1. **Brooks Atkinson,** 256 W 47th (245-3430). 2 hrs., 20 min. Credit cards.

EMINENT DOMAIN—Percy Granger's play about the crisis in the life of a mid-western English professor and his artist wife; directed by Paul Austin. Starring Philip Bosco and Betty Miller. Tues.-Fri. at 8, Wed. & Sat. at 2, $18; Sat. at 8, $21. **Circle in the Square,** 50th St. W of Bdway (581-0720). 2 hrs. All major credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: *Michael Stewart & Mark Bramble. Music:* Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. Credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys wordly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, $20-$27.50; Wed., Sat. at 2, Sun., at 3, $17.50-$25. **Booth,** 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9.30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ● ●

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Cecilia Hart and Aideen O'Kelly. Plummer's is a tremendous performance, with mental, physical, and vocal prowess blending into what Iago must be: a dizzying monster of witty evil! Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $15.50-$30; Fri. & Sat. at 8, $17.50-$32.50; Wed. at 2, $13.50-$27.50; thru 5/23. **Winter Garden,** 51st & Bdway (245-4878). 2 hrs., 45 min. All major credit cards.

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Rex Smith (thru 4/25), and Maureen McGovern in the Gilbert and Sullivan *operetta; directed by Wilford Leach. For* light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, written, directed, and starred in by Melvin Van Peebles with Megan Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $24. **Century,** 235 W. 46th (354-6644). 2 hrs.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

AMERICAN BUFFALO—Triumphant return, by popular request, of David Mamet's award-winning comedy drama starring Al Pacino, J. J. Johnston, and James Hayden; directed by Arvin Brown. Tues.-Sat. at 8, Sun. at 2:30; $24; thru 5/2. **Circle in the Square** (downtown), 159 Bleecker St. (254-6330).

BAGS—A musical fable with book and lyrics by Elizabeth Perry, music by Robert Mitchell, directed and choreographed by Wally Strauss, revolving around the subculture of New York's ever-present street people. With Tiger Haynes, Michael Zaslow, Juanita Fleming, John Mineo, and Fiddle Viracola. Tues.-Sat. at 8, Sun. at 3; $4; thru 4/25. **Three Muses Theater,** Ansonia Hotel, 74th St. & Bdway (864-2804).

BEST ALL 'ROUND—Marsha Sheiness's look at three young women growing up in a Texas suburb in the late 50s, just prior to graduation. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; from 4/26. **Perry St. Theater,** 31 Perry St. (269-4869).

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. Curtain-raiser is J.M. Barrie's *The Twelve-Pound Look.* Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50. **Roundabout Stage Two,** 307 West 26th (242-7800).

CATHOLIC SCHOOL GIRLS—Casey Kurtti's play, directed by Burry Fredrik; with Lynn Born, Christine Von Dohln, Maggie Low, and Shelley Rogers. Tue.-Thur. at 8, $15; Fri. & Sat. at 7 & 10, Sun. at 3 & 7:30, $16.50. **Douglas Fairbanks,** 432 West 42nd (239-4321).

THE CHALK GARDEN—Revival of the Enig Bagnold 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage One,** 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $15.50-$19.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

COLORED PEOPLE'S TIME—Negro Ensemble Company's new play by Leslie Lee; directed by Horacena Taylor; with L. Scott Caldwell, Charles Weldon, Chuck Patterson, Jackee Harry, Chuck Cooper, Robert Gossett. Thru 4/25. **Cherry Lane,** 38 Commerce St. (989-2020).

THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Remak Ramsay, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; from 4/27. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

DIVINE FIRE—Kenneth Ludwig's play based on the story of Abelard whose religious teachings and love for his gifted student Heloise shook the foundations of church and state during the 12th century; directed by Nell Robinson; with Brian Evers and Wendy Rosenburg. Thurs. & Fri. at 8, Sat. at 3 & 8, Sun. at 3; $6; thru 4/25. **Actors & Directors,** 412 W. 42nd (279-4200).

EMIGRES—Slawomir Mrozek's play about the effects of repression and exile on the human spirit; directed by Thomas Gruenewald, starring David Leary and Sam Tsoutsouvas. Wed.-Sun. at 8, Sat. & Sun. at 3 also; $9, $10; thru 5/9. **Hudson Guild,** 441 W. 26th (760-9810).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

HOW I GOT THAT STORY—Amlin Gray's play, starring Bob Gunton and Don Scardino, about a gung ho reporter who covers the war in Amboland; directed by Carole Rothman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30. **Westside Arts,** 407 W. 43rd (541-8394).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Masters star in Kevin Wade's play about modern romance and urban manners; directed by Barnet Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $11-$16. **Orpheum,** 126 Second Ave. (260-8480).

THE KING'S MEN—John Raniello's musical about music and musicians in the 30s, specifically the Rhythm Boys of the Paul Whiteman Orchestra, with music selected from the period. Directed by Jim Payne. Thurs.-Sat. at 8, Sun. at 3; thru 5/2. **Carter Theater,** 250 W. 43rd (391-1880).

LIVINGSTONE AND SECHELE—David Pownall's play about how a missionary got to be an explorer. And about his violent clash with an African chief who must drop four of his wives in order to become a Christian. Tues.-Sat. at 8, Sat. & Sun. at 3; $6; thru 4/25. **Quaigh Theater,** 108 W. 43rd (221-9088).

ONE-MAN BAND—James Lecesne's play about a man, his runaway wife, and his journey to find her; directed by Marc Elliot. Sun.-Tues. at 8, Sat. at 3; $7. **Theater,** 440 W. 42nd St. (279-4200).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

POOR LITTLE LAMBS—Paul Rudnick's likable, amusing play about the Whiffenpoofs of Yale, bouncily directed by Jack Hofsiss, featuring Blanche Baker and Kevin Bacon. Tues.-Fri. at 8, Sat. at 7 & 10, & Sun. at 3 & 8; $18-$20. **The Common** at St. Peter's Church, 54th & Lexington (751-4140).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

T.N.T.—Richard Morrock's musical comedy take-off on mind-training programs. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $10-$18. **Players Theater,** 115 MacDougal St. (254-5076).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Wed.-Mon. at 7:30; $15-$17.50. A very amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

THE UNSEEN HAND—Sam Shepard's play, directed by Tony Barsha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $9-$14. **Provincetown Playhouse,** 133 MacDougal St. (777-2571).

Theater Companies

ACADEMY ARTS THEATER COMPANY—Agatha Christie's *A Murder is Announced,* 4/23, 24 at 9:30, 4/30, 5/1, 7, 8, at 7:30. Three one-acters by Noel Coward, Chekov, Jim Falzone, 4/23, 24 at 7:30; $4. **Eastside Community Center,** 931 First Ave. (486-1431).

ACTING COMPANY—Shakespeare's *Twelfth Night,* directed by Michael Langham; Wycherley's *The Country Wife,* directed by Garland Wright, thru 4/24; $12.50-$15. **American Place Theater,** 111 W. 46th (564-3510).

APPLE CORPS THEATER—Six plays of the sea by Eugene O'Neill—*The Long Voyage Home, Bound East for Cardiff, In the Zone, Ile, Where the Cross Is Made, The Rope;* all directed by Skip Corris. Performed in repertory (call for specifics). Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 5/2. **Theater,** 601 W. 51st (664-0027).

COLLECTIVE ACTORS THEATER—Michael Taav's *Home Bodies,* and Bernie Earley's *The Drunken Boat,* in repertory. 4/20-5/13; $6. Call theater for specifics. **Theater,** 212 W. 29th St. (942-4907).

CSC REPERTORY—*King Lear,* in repertory with August Strindberg's *Ghost Sonata,* directed by Christopher Martin. Tues. thru Sun.; $10-$12 (phone for specifics). **CSC Repertory Theater,** 136 E. 13th (677-4210).

EQUITY LIBRARY THEATER—Patricia Joudry's *Teach Me How To Cry,* an idyll about adolescent love, set in 1919; directed by Don Price. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 5/2. 103rd St. & Riverside Drive (663-2028).

FLOATING REP—Howard Korder's *Night Maneuver* which tells of two brothers fighting for survival in an age of diminishing expectations. Thurs.-Sun. at 8, (Wed. on 4/21); $5; thru 4/24. **ATA,** 413 W. 54th (267-5756).

JEAN COCTEAU REPERTORY—*The Golem,* by H. Leivick; thru 5/23; *The Revengers' Tragedy;* thru 5/1; Cyrill Tourneur's *The Count of Monte Cristo;* thru 5/23. Thurs. & Fri. at 8, Sat. at 7:30 & Sun. at 3; $7. Phone for schedule. **Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—Michel de Ghelderode's farce *Pantagleize* is about a lovable fool who demonstrates capacity for human commitment when accidentally chosen to lead a revolution; directed by Anthony McKay. Wed., Thurs., Sat. at 8, Sun. at 3 & 7; $6, $7; thru 5/9. **YM-YWHA,** 344 E. 14th St. (674-7200).

JUILLIARD THEATER CENTER—*Love's Labor's Lost,* 4/22, 23; 5/6, 7 at 8. Steven Sewell's *Traitors,* 4/24, 5/3 at 8, 4/25 at 3; Louis Nowra's *Visions,* 4/26, 27, 5/4 at 8. **The Drama Theater,** 144 W. 66th (874-7515).

LA MAMA E.T.C.—*Yossele Golem,* an Israeli play with music, directed by Rina Yerushalmi, performed in English, which tells of a Jewish community which creates a warrior to save it from its enemies. Thurs.-Sun. at 7; $6; thru 5/2. **Theater,** 74a E. 4th St. (475-7710).

LION THEATER COMPANY—Bertolt Brecht's *Caucasian Chalk Circle,* opening 4/22, plays in repertory with *Romeo and Juliet.* Wed.-Sat. at 8, mats. Wed. & Sat. at 2, Sun. at 3; for specifics, call theater. 422 W. 42nd (279-4200).

MANHATTAN THEATER CLUB—John Guare's *Gardenia,* about Lydie Breeze and the three Civil War veterans who follow her to Nantucket to build a Utopia; starring Sam Waterston, Jobeth Williams, Edward Herrmann, and James Woods; directed by Karel Reisz. Tues.-Sun. at 8, Sat. & Sun. at 2:30; $16-$18; thru 5/23. Downstage, **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectural interests, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14; thru 6/6. **Theater Four,** 424 W. 55th (246-8545).

THE OPEN EYE—William Black's *The Sun Gets Blue,* a jazzical set in Harlem during the great blackout. A Harlem Street come alive with music, dance, and drama after a power failure. Music by Paul Shapiro; directed by Amie Brockway. Wed.-Sun. at 8; mat. Sun. at 3; $6, $7; thru 5/2. **Theater,** 316 E. 88th (534-6909).

PLAYWRIGHTS HORIZONS—*Herself as Lust,* Albert Innaurato's comedy about a tough 32-year-old sculptor who knows what she wants; directed by Tom Lynch. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $16; from 4/21 at the Studio. Jonathan Reynolds' *Geniuses* is a comedy set in the Philippines during the filming of an epic; directed by Gerald Guttierez. From 4/28 at the Mainstage. **Theater,** 416 W. 42nd (279-4200).

RIVERSIDE SHAKESPEARE CO.—*Edward II,* adapted by Bertolt Brecht from Christopher Marlowe's play; directed by W. Stuart McDowell. Wed.-Sun. at 8 (5/1 at 2); $6; from 4/22. **RSC Theater,** 165 W. 86th (877-6810).

ROYAL COURT REPERTORY—Victoria Music Hall; Phyllis Craig's *Bargain for Murder, Gaslight* and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

SOHO REP—*The Girl Who Ate Chicken Bones,* book by Stan Kaplan, music by David Hollister; directed by Marlene Swartz. An insurance agent and a female Robin Hood fight for control of a kingdom. Thru 5/2; $6. **Theater,** 19 Mercer St. (925-2588).

STONEWALL REPERTORY—Philip Blackwell's two plays with gay themes; directed by Carol Kasten-

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dieck. Fri. & Sat. at 8, Sun. at 7; $6; thru 5/9. **Courtyard Plyhse,** 39 Grove St. (741-0307).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment

ALFIE—Noel O'Neill in Bill Naughton's play, directed by Kevin Murphy. 4/21-23 at 8, 4/24 at 3 & 8. **Madison Church,** 31 E. 31st (737-6608).

THE ANTIGONE—Sophocles' play, translated by John Chioles, featuring music by Richard Peaslee; with Lisa Banes in the title role and F. Murray Abraham as Creon. Tues.-Sun. at 8, Sat. & Sun. at 3; $12, $14. **Public/Martinson Hall,** 425 Lafayette St. (598-7100).

BELLA FIGURA—Brother Jonathan Ringkamp's play about a young Franciscan brother studying art, who discovers sexual intrigue in Italy; directed by John Schwab, with Reed Birney. Wed.-Sun. at 7:30; Sat. & Sun. at 2:30; $8; thru 4/25. **Ensemble Studio,** 549 W. 52nd (247-4982).

THE BIRDS—Aristophanes' farce about birds ruling earth and heaven; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $6; 4/21-5/23. **Sidewalks Theater,** 44 Beaver St. (668-9074).

CHARLOTTE SWEET—A new musical by Gerald Markoe and Michael Colby, directed by Edward Stone, in which a young soprano triumphs in the British music hall. 4/20-24 at 8; $5. **ATA,** 314 W. 54th (581-3044).

DOUBLE BILL—Michael Dinwiddie's *Masque* and *Dacha,* the first set in New Orleans's French Quarter in 1850, the second set in present-day Harlem; both directed by Leslie Hurley. Sun. at 5, Mon., Thurs., Fri. & Sat. at 8:30; $5; thru 5/8. **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

DOUBLE BILL—George Bernard Shaw's two complementary one-act plays, *Augustus Does His Bit* and *The Man of Destiny;* directed by Jonathan Amacker. Thurs.-Sun. at 8; $4; thru 5/2. **Classic Theater,** 114 W. 14th St. (242-3900).

DOUBLE BILL—Conrad Bromberg's *The Rooming House,* and Robert Patrick's *Mirage,* both directed by Robert Owens Scott. Thurs. & Sat. at 8, Sun. at 2 & 8, Sun. at 2 & 8; $4; thru 5/2. **West Side Theater,** West End Ave. at 107th (254-6000).

DOUBLE BILL—*Stick 'Em Up* and *An Exercise in Confusion,* both by Glenn Beatty. Wed.-Fri. at 8, Sat. at 7 & 9, Sun. at 2; $6; thru 5/2. **Actors Outlet,** 120 W. 28th (869-3981).

DOUBLE BILL—Pete Floria's *Rain Man,* and Michael Schulman's *The Faculty Lounge.* Wed.-Fri. at 8; 4/21-5/7. **Theater Downstairs,** 7 E. 14th St. (777-3055).

THE EXTRAVAGANT TRIUMPH OF CHRIST, MARX, AND SHAKESPEARE—Fernando Arrabal's play, set in an unidentified tropical country, directed by Eduardo Manet. Thurs.-Mon. at 8, Sat. & Sun. at 3; $10. **INTAR,** 420 W. 42nd (279-4200).

FREEDOM AIN'T NO BOWL OF CHERRIES—Political musical comedy by Joan Harvey and John Amato, aiming a severe blow at the current war *policy of the U.S.A. Thurs.-Sat. at 8;* $4; by 4th Wall Repertory, **Truck and Warehouse Theater,** 79 E. 4th (254-5060).

FRENCH GRAY—Josef Bush's portrait of Marie Antoinette as she prepares for her execution, starring Sheri Myers; directed by Jeff Glickman. Mon.-Wed. at 8; $6; 500 W. 42nd St. (594-0095).

THE GODOT PLAYS—Dan Bianchi's three short works, *Godot, Godot L'Artiste,* and *Godot and the History of Mankind,* a rebuttal in verse to Samuel Beckett's play. Thurs.-Sun. at 8; thru 5/9. **Westbeth,** 151 Banks St. (691-2272).

GOOSE AND TOMTOM—David Rabe's gangster fairy tale about a couple of great guys (Frederick Neumann and Jerry Mayer); directed by John Pynchon Holms. Tues.-Sun. at 8, Sat. & Sun. at 3. **Public/Newman Theater,** 425 Lafayette St. (598-7150).

GROUND ZERO—Drama exploring American attitudes toward the issue of nuclear war, written and directed by William LaRosa and Patrick Mulvaney. Thurs. thru Sat. at 8; thru 5/8; $4. 500 W 42nd (736-0247).

HEDDA GABLER—*Henrik Ibsen's classic,* directed by Michael Morrow; with Anita Sorel as Hedda. Wed.-Sat. at 8, Sun. at 3; $4; thru 5/2. **Baldwin Theater,** 160 W. 74th (246-8484).

I DO NOT LIKE THEE, DR. FELL—Bernard Farrell's play, directed by Terence LaMude, is a satirical look at a group encounter session. Thurs.-Sat. at 8, Sun. at 3; $5; thru 4/25. **Irish Rebel Theater,** 553 W. 51st (757-3318).

LADIES IN RETIREMENT—Revival of the gothic melodrama by Reginald Denham and Edward Percy; directed by Jon Teta. Thurs.-Sat. at 8, Sun. at 2; $6; thru 5/10. **Meat and Potatoes,** 306 W. 38th St. 4th floor (564-3293).

LUDWIG—J.L. Christa's comedy about New York's artist colony; directed by Joseph MacLaren. Thurs.-Sat. at 8, Sun. at 3; $6; thru 4/25. **PSW Studio, 243 W.** 55th (757-0876).

MAIDEN STAKES—*David Libman's play, directed* by Anita Khanzadian; with Eddie Jones, Victor Arnold, Barbara Eda-Young, and Ira Lewis. Thurs.-Sat. at 8, Sun. at 4; $5; thru 5/9. **St. Clement's,** 423 W. 46th (246-7277).

A MIDSUMMER NIGHT'S DREAM—Shakespeare's comedy classic, set in modern-day America. Thurs.-Sat. at 8, Sat. at 2, Sun. at 3; $6; thru 5/9. **No Smoking Playhouse,** 354 W. 45th (582-7862).

MISS LULU BETT—Zona Gale's tale of an unmarried woman's life within the middle-class, middle-American household. 4/18-21, 26-31 at 8 (5/1 at 3 & 8); $5. **Washington Sq. Methodist Church,** 135 W. 4th St. (757-3915).

THE MISUNDERSTANDING—Albert Camus's play about the tragedy that befalls a man whose good intentions are left unspoken; directed by Susan Einhorn. Thurs.-Sat. at 8, Sun. at 3; $6; from 4/22. **Open Space,** 133 Second Ave. (254-8630).

NOTHING TO HIDE—A comedy of sexual manners and mores in Boston's upper crust by Ethan Ayer and Lewis Hardee, directed by Jane Stanton. Thurs.-Mon. at 8, Sun. at 3; thru 4/25. **New World,** 219 Second Ave. (674-9414).

OFF THE WALL STRIKES BACK!—All-new political musical comedy revue. Tues., Sun. at 9, Sat. at 11:30. 4th Wall Repertory, **Truck and Warehouse,** 79 E. 4th (254-5060).

ON A NIGHT'S JOURNEY—A mystery/comedy written and directed by Luis Ponderoso. 4/20-23 at 7:30. **Network Theater,** 754 Ninth Ave. (226-5658).

OPTIONS—Andrew Foster's comedy, directed by Craig LaPlount, is about love, lawyers, marriage contracts, and model railroad trains. Thurs.-Sun. at 8; thru 5/16. **N.Y. Stageworks,** 15 W. 18th St. (691-9106).

PASTORALE—A play by Deborah Eisenberg dealing with *the fortunes, or misfortunes, of* three very mod young people in a country house; directed by Carole Rothman. Thru 4/21. **The Second Stage,** 23 W. 73rd (787-8302).

POGEY BAIT—George Birimisa's play takes place aboard a navy destroyer during World War II; directed by Billy Cunningham; produced by the Stonewall Repertory Theater, a company devoted to the works of gay playwrights. Fri. & Sat. at 10, Sun. at 9; $6; thru 5/9. **Courtyard Playhouse,** 39 Grove St. (741-0307).

THE ROVER—Aphra Behn's restoration comedy of carnival time in Naples. Thurs.-Sat. at 8, Sun. at 7; $6; thru 5/9. **N.Y. Theater Ensemble,** 62 E. 4th St. (477-4120).

SHEDDERS—Al Obuchowksi's play, directed by Frank Petrilli. Fri. & Sat. at 8, Sun. at 7; $5; thru 4/25. **Park Ave. Christian Church,** 1010 Park Ave. (288-3246).

SPACE CADETS—John Heard and Annie Golden star in a modern comedy by Ed Kelleher, directed by John Margulis. Thurs.-Sun. at 8 (5/1 at 7 & 10); $6; 4/22-5/4. **Ohio Performance Space,** 59 Greene St. (226-7341).

STUCK INSIDE OF LUBBOCK—A drama about a New Wave group's traumatic return to its hometown, starring the Young Weasels (who also scored the production); written by John Kaplan; directed by Teresa Evangelista. From 4/23. Mainstage, **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

THREE ACTS OF RECOGNITION—Botto Strauss's play (done in Berlin and Stuttgart in 1977), revolving around 16 friends arriving at a gallery opening; directed by Richard Foreman; with William Atherton, Leonardo Cimino, Kate Manheim, and Ruth Nelson. **Public/Anspacher,** 425 Lafayette St. (598-7150).

TRIPLE BILL—Fred Rohan de Vargas's *Go Fly a Kite;* Anton Chekhov's *Swan Song,* and David Van Asselt's *Dog Daze;* directed by Ron Wentz. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 7:30; $6; thru 4/30. **Studio R,** 134 W. 28th (675-0006).

TWO SMALL BODIES—Neal Bell's psychological thriller, starring Judith Ivey and Brad O'Hare, directed by Norman Rene. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10; from 4/28. **Production Co.,** 120 W. 28th (308-3418).

THE WOMEN—Clare Boothe Luce's 1930 feline comedy with only women (men are never seen but always talked about); directed by Jeffrey Neill, with Judith Alberty, Cynthia Busbee, Marjorie Miller, B. W. Miller. Fri.-Mon. at 8; Sun mat. at 4; $6; 4/23-5/10. **All Souls Hall,** 80th St. & Lexington (535-3356).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ABE AJAY—Constructions and related collages, thru 5/22. Berman, 50 W. 57th (757-7630).

LEONARD BASKIN—Recent sculpture including Biblical figures and watercolors of Medea, Socrates, thru 4/23. Kennedy, 40 W. 57th (541-9600).

DORIS BOTWINICK—Highly polished abstract sculpture, 4/20-5/8. Gallery 84, 30 W. 57th (581-6000).

FARRELL BRICKHOUSE/PINCHAS COHEN GAN—Recent projects/"Black Sabbath," 1982, from the ridiculous to the sublime. Thru 5/1. Protetch, 37 W. 57th (838-7436).

RICHARD CHIRIANI/MAURICE GOLUBOV—New landscapes/The use of white. Thru 4/28. deNagy, 29 W. 57th (421-3780).

DAN DAILEY—Glass wall reliefs and new sculpture, thru 4/27. Portnoy, 56 W. 57th (757-0461).

DOROTHY DEHNER—New abstract Corten steel sculpture, small bronzes, pen and pencil drawings, thru 4/24. Sachs, 29 W. 57th (421-8686).

DON DUDLEY—Installations of painted pieces of homosote nailed directly onto the wall, thru 4/24. Adler, 37 W. 57th (980-9696).

R.M. FISCHER—Assemblage lamps and one fountain, thru 5/1. Stefanotti, 30 W. 57th (757-6712).

CAROLINE GREENWALD—Monochromatic abstractions of wind on water, thru 5/8. Getler/Pall, 50 W. 57th (581-2724).

GEORGE HARKINS—Woods, streams near Woodstock, and aerial New York City in watercolors, thru 4/30. Tatistcheff, 38 E. 57th (888-1599).

JENE HIGHSTEIN—Recent works on paper, thru 4/24. Oscarsson Hood, 41 W. 57th (750-8640).

HOWARD KANOVITZ—Tableaux of realistic images in large paintings, pastels and crayon drawings, thru 4/24. Rosenberg, 20 W. 57th (757-2700).

ANSELM KIEFER—New paintings, thru 4/30. Goodman, 24 W. 57th (755-3520).

WILLIAM KING—Recent attenuated figures in metal, 4/24-5/20. Dintenfass, 50 W. 57th (581-2268).

FRANZ KLINE—Major abstract expressionist paintings and works on paper, thru 5/15. del Re, 41 E. 57th (688-1843).

JOYCE KOZLOFF/ROBERT YOUNGER—Drawings and models, one of tile remodeling at a Delaware train station/An installation with a wooden sperm, atom bomb, plywood plane. Thru 4/24. Gladstone, 41 W. 57th (758-6765).

PHILIP PEARLSTEIN—Six paintings from the last two years including his biggest ever of two models in the studio, thru 4/29. Frumkin, 50 W. 57th (757-6655).

PICASSO—Works from the later years, thru 4/24. Iolas-Jackson, 52 E. 57th (755-6778).

KATHERINE SCHMIDT—Large scale sculpture by Archipenko, Roszak and Zorach, thru 4/30. Zabriskie, 29 W. 57th (832-9034) and 521 W. 57th (245-7568). By appt.

GEORGE SEGAL—New painted figural sculpture using colored glazes and reliefs based on Cezanne's still lifes, thru 5/1. Janis, 110 W. 57th (586-0110).

SAUL STEINBERG—Tables, still lifes, and portraits of cities, thru 5/1. Pace, 32 E. 57th (421-3292).

STANLEY TIGERMAN/SIET ZUYDERLAND—Iconic houses/Delicate, highly realistic drawings of flotsam and jetsam found on the beach. Thru 5/1. Esman, 29 W. 57th (421-9490).

T. TOKITA—Metaphysical landscapes, thru 5/8. Touchstone, 29 W. 57th (826-6111).

GEORGE WOODMAN—Floral, lattice related patterns in paintings, screens, thru 4/24. Haber Theodore, 29 W. 57th (752-3338).

Madison Avenue and Vicinity

WILLIAM ANASTASI—Collages from the artist's journal, thru 4/30. Ericson, 23 E. 74th (737-6155).

WILLIAM BAILEY—Recent figure and still life paintings also drawings on paper, thru 4/30. Schoelkopf, 825 Madison (879-4638).

ALBERT BIERSTADT—Thirteen oil sketches by 19th century landscape painter, thru 5/8. Davis & Langdale, 746 Madison (861-2811).

JAY COOGAN—2 and 3-D painted sculpture in bronze and steel, thru 4/28. Knowlton, 19 E. 71st (794-9700).

WILLEM DE KOONING—Paintings, 1981-1982, free interpolations of land and light on Long Island, thru 5/1. Fourcade, 36 E. 75th (535-3980).

FELIX DEL MARLE—Futurist paintings from 1912 to 1916 to his De Stijl period, 1922 to 1928, thru 6/12. Carus, 872 Madison (879-4660).

EDWIN DICKINSON—55 paintings and drawings including a 1914 self-portrait, thru 5/9. National Academy of Design, 1083 Fifth (369-4880). Tues.-Sun. 12-5.

PETER FINK/CHARLES MOORE—Photos of "refractions" in city windows/Architectural drawings from the familiar to the fantastic. Thru 5/4. Rizzoli, 712 Fifth (397-3712). Mon.-Sat. 9:30-10.

THOMAS FOGARTY—Delicate figures, florals, regattas in forty oils and pastels, 4/20-5/8. Marbella, 28 E. 72nd (288-7809).

DANA GARRETT—"Bad" paintings and photos, thru 5/1. Miller, 724 Fifth (246-1625).

JAMES GRASHOW/BRUCE HOUSTON—An environment of urban buildings presented as people/Assemblages. Thru 4/28. Stone, 48 E. 86th (988-6870).

BALCOMB GREENE—Eroticism and mystery in fifteen large-scale oils some featuring the male nude, thru 4/24. ACA, 21 E. 67th (628-2440).

GEORGE GROSZ—Drawings and watercolors by this biting satirist of both World Wars, thru 5/15. Soufer, 1015 Madison (628-3225).

GUINOVART—Paintings, mixed media, and graphics by this Spanish artist, thru 4/30. Guild, 1145 Madison (861-3776).

STEVEN HIRSCH/GEORGE LAWSON—New York City in black-and-white photos/Colorfields of paint skin encasing the canvas fabric. Thru 4/30. Urdang, 23 E. 74th (288-7004).

RALPH HUMPHREY—Vibrant acrylics on modeling paste on wood, thru 5/8. Willard, 29 E. 72nd (744-2925).

ALEXEJ JAWLENSKY—Brightly colored expressionist portraits by this member of Der Blaue Reiter, thru 5/29. Sabarsky, 987 Madison (628-6281).

LESTER JOHNSON—Street scenes with groups of stylized people done in 1981, thru 5/6. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

JACQUES LIPCHITZ—Biblical sculpture, thru 5/8. Aberbach, 988 Madison (988-1100).

MARINO MARINI—Monumental works on paper including a huge etching, 4/24-5/29. Rolly-Michaux, 943 Madison (535-1460).

TODD MCKIE—Large figurative watercolors, thru 5/1. Acquavella, 18 E. 79th (734-6300).

MIRÓ—Gouache paintings for Ubu Roi, 1954, thru 4/24. Perls, 1016 Madison (472-3200).

CARL-HENNING PEDERSEN—Watercolor retrospective and recent paintings, 4/20-5/22. Lefebre, 47 E. 77th (744-3384).

HANS PETER REUTER—Imaginary tiled architectural spaces, thru 5/1. Staempfli, 47 E. 77th (535-1919).

CAROLE ROBB/DAVID SCHORR—An open air cinema in Greece/Engravings of Verdi's operas. Thru 5/4. Forum, 1018 Madison (772-7666).

TONY SCHERMAN—New still lifes in encaustic, thru 5/1. Davidson, 43 E. 78th (734-6702).

ANTHONY J. SOUTHCOMBE—"Imaginary realism," 4/20-5/8. Christopher, 766 Madison (737-3224).

ANN SPERRY—Recent sculpture, 4/20-5/15. Lerner-Heller, 956 Madison (861-9010).

PAUL STANKARD—Botanical sculpture in glass, thru 4/30. Heller, 965 Madison (988-7116).

TIM—Political cartoons from l'Express, the French weekly, thru 4/30. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8, Fri. til 5:30, Sat. til 1:30.

JOHN WESLEY—Recent paintings, works on paper, and objects, thru 4/29. Elkon, 1063 Madison (535-3940).

SoHo

RICHARD BALLARD—The Odalisque in charcoal drawings, thru 5/11. Birksted 152 Mercer (226-2196).

MEL BOCHNER—Charcoal, conte, and pastel on sized unprimed canvas, thru 4/24. Sonnabend, 420 W. Broadway (966-6160).

FRITZ BULTMAN/DAPHNE MUMFORD—Ten years of collage/Large finely drawn charcoal studies of death and sleep. Thru 4/28. Landmark, 469 Broome (966-1173).

ALAN COTE—Intricately painted abstractions, thru 4/28. Cuningham, 94 Prince (966-0455).

JERI DRUCKER/IRENE PASINSKI/JUDY SOMERVILLE—Portraits/Plexi-glass sculpture/Photo realism in oils. Thru 5/6. Ward-Nasse, 178 Prince (925-6951).

CAMILLE ESKELL—Sights of Sydney, Australia, thru 5/5. First Street, 386 W. Broadway (226-9011).

OYVIND FAHLSTROM/CARL F. REUTERSWARD—A satiric verbal/Pictorial series of works attacking the art establishment and society. Thru 5/8. Bonlow, 150 Greene (925-4482).

LISA FROMARTZ—Painted paper collage on canvas, thru 5/1. Hunnings, 139 Spring (966-6942).

CHARLES GARABEDIAN/JANIS PROVISOR—Twisted naked figures in landscapes/Personal icons of textural paint. Thru 4/28. Solomon, 392 W. Broadway (925-1900).

SHIRLEY GORELICK—Large scale portraits of a couple, both psychoanalysts, thru 4/28. Soho 20, 99 Spring (226-4167).

APRIL GORNIK—Large oils of imaginary landscapes, thru 5/8. Thorp, 419 W. Broadway (431-6880).

WILL HORWITT—Sculpture, 4/23-5/20. Litz, 153 Mercer (431-1990).

BERND KOBERLING—Expressionist landscapes inspired by Lapland, thru 5/6. Annina Nosei, 100 Prince (431-9253).

JOSEPH KOSUTH/RICHARD SERRA—Thought systems/A sculpture of two bent curves called "Marilyn Monroe and Greta Garbo." Thru 4/24. Castelli, 420 W. Broadway (431-5160).

SHELLY LEPENDORF—From the landscape in change series, 4/24-5/13. Eno, 101 Wooster (226-5342).

CAROL LEVIN—The south shore of Long Island in watercolors, 4/20-5/9. Atlantic, 458 W. Broadway (228-0944).

JUDITH LINHARES/HAIM STEINBACH—Paintings/Sculpture. Thru 5/1. Concord, 451 Broome (925-2994).

DANIEL MAFFIA—Powerful figures, odd settings, reflected images, 4/24-5/13. Westbroadway, 431 W. Broadway (966-2520).

GRAHAM NICKSON—Bathers seen through color and form, thru 4/24. Caldwell, 383 W. Broadway (966-6500).

WADE SAUNDERS—Recent sculpture, thru 4/24. Cowles, 420 W. Broadway (925-3500).

KATIE SEIDEN—Hydrostone sculpture using boxes and found objects, 4/20-5/9. Central Hall, 386 W. Broadway (226-9215).

DORETTA BALK SHERWIN—Mosaic enamel sculpture, thru 5/16. Spring Street Enamels, 171 Spring (431-8151).

ALAN SHIELDS—Large circular constructions using acrylic on canvas, cotton belting and aluminum frame, thru 4/30. Cooper, 155 Wooster (674-0766).

ROBERT STACKHOUSE—A large latticed wood primal serpent and large scale watercolors, thru 4/28. Hutchinson, 138 Greene (966-3066).

FRANCESC TORRES—Recent drawings, thru 4/28. Meyer, 410 W. Broadway (295-3527).

CY TWOMBLY—New works on paper, thru 5/1. Sperone Westwater Fischer, 142 Greene (431-3685).

JACK TWORKOV—Fifty years in figure drawings from the 50's, works on paper from the 60's to now, tracings, thru 4/28. Hoffman, 429 W. Broadway (966-6676).

Other

GUILLAUME BIJL—An installation transforming art space into businesses, thru 5/11. Franklin Furnace, 112 Franklin (925-4671).

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ART

ALBERTA CIFOLELLI/OLGA SHEIRR—Abstracted prairies and ponds/Paintings. Thru 4/25. Noho, 542 LaGuardia (473-9619).

RAUL CONTI/CHARLES FORD—Realist oils with a social theme/Photo-realist buildings. Thru 5/1. Kaber, 900 First (308-2040).

JUDY CUTTLER—Portraits of 20th century artists, composers, still lifes, 4/20-5/14. 80 Washington Square E, NYU (598-1212).

SI LEWEN/YVONNE POSER—The concentration camp/Bronzes related to the theme of the holocaust. 4/20-5/2. Community, 30 E. 35th (683-4988).

ALEX MCFARLANE/PAUL ROTTERDAM—Solid graphite sculpture/New drawings. Thru 4/24. Bouckaert, 100 Hudson (925-6239).

PATSY NORVELL—Glass panels with tropical themes, thru 4/24. A.I.R., 63 Crosby (966-0799).

NORMA NUTMAN—Shades of gray in stone sculpture, thru 4/24. Anichini, 7 E. 20th (982-7274). By appt.

OLGA SHEIRR—Haiti in oils and watercolors, thru 4/24. Cicchinelli, 15 W. 29th (532-6566).

JOSEPH STEFANELLI—Drawings executed in Egypt, thru 5/5. New School, Rm 410, 66 W. 12th (741-5687). Mon.-Fri. 10-5.

GROUP SHOWS

57th Street

DEUTSCH—20 W. 57th (765-4722). Abstraction from 1910 to 1960 by Bolotowsky, Delaunay, Holty, thru 4/29.

GALERIE ST. ETIENNE—24 W. 57th (245-6734). The expressionists Kollwitz, Kokoschka, Schiele, thru 5/16.

KATZEN—11 E. 57th (759-6292). Superhumanism, thru 5/1.

MIDTOWN—11 E. 57th (758-1900). Bishop, Palmer, Cadmus, Evergood, thru 4/24.

SIGNS—37 W. 57th (752-0273). Young artists from Cuba, thru 5/15.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). British master prints including Blake, Nicholson, Shannon, thru 4/24.

ACA—25 E. 73rd (861-5533). Navajo blankets and rugs, thru 4/24.

AUSTRIAN INSTITUTE—11 E. 52nd (759-5165). Textiles, wall papers, embroideries, and objects from the Vienna Workshop, 1902 to 1932, thru 4/30.

CDS—13 E. 75th (772-9555). Seven major artists including Bourgeois, Diebenkorn, Nevelson, Noguchi selected seven newcomers Antunez, Johnson, Berthot, thru 6/12.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese art from the Yale University Art Gallery including the Shang to the Ch'ing dynasties, thru 5/30.

DEVERNAY—155 E. 55th (888-0607). Belkin, Bolotowsky, Dho, Hockney, Mizdal, Nelsen and Tewi, thru 5/8.

FRIEDMAN—26 E. 82nd (794-8950). Symbolist works on paper including Black, Burne-Jones, Hodler, Klimt, thru 5/22.

HIRSCHL & ADLER—21 E. 70th (535-8810). American sculpture from 1810 to 1940 including Powers, French, Saint-Gaudens, Remington, Nadelman, 4/20-6/4.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 6/30.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, thru 7/30.

SEGOURA—58 E. 79th (734-0734). Mon.-Fri. 10-5. From Watteau to David including French artists Boucher, Rigaud, Vernet, 4/21-6/25.

SCHLESINGER-BOISANTÉ—822 Madison (734-3600). Americans of the 30's and 40's including Browne, Ferren, Hofmann, Reinhardt, Xceron, thru 5/1. Mon.-Sat. 10-6.

Soho

BROMM—90 W. Broadway (732-6196). Collectors choice including Castoro, Knoebel, thru 5/15.

BUECKER & HARPSICHORDS—465 W. Broadway (260-3480). Wed.-Sat. 12-5. Verticality by Davidson, Grindle, Taylor, others, thru 4/24.

MARINO—489 Broome (431-7888). 3-D abstractions by Bandy, cartoon-like characters on abstract fields by Cole, "flaming" photos by Hovland, thru 4/28.

SOHO CENTER—114 Prince (226-1995). Blaine, Cyphers, Falsetta, and Markwood, thru 5/3.

VISUAL ARTS—137 Wooster (598-0221). Drawings by Barton, Hambleton, video by Adler, Vratny, photos by Innerfeld, 4/23-5/29.

Other

AFRICAN TRIBAL ARTS—84 E. 10th (982-4556). Sexuality and fertility images in African art, thru 4/30.

ARTISTS SPACE—105 Hudson (226-3970). Installations including "Lost Dance Steps" by Charlesworth, and "Rock" by Savinar, thru 5/15.

FOUNDATIONS—80 Warren (233-5376). Four artists from the southwest, thru 4/24.

JUST ABOVE MIDTOWN—178 Franklin (966-7020). Four installations, thru 4/28.

PAINTING SPACE 122—150 First (475-0135). Architectural drawings and models by ten young architects, thru 5/16.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Mon.-Fri. 10-6, Sat. 10-5. Movement drawings defining tracking, & tracing, thru 5/8.

P.S. 1—46-01 21st Street, Long Island City (784-2084). Installations by eight artists related to ongoing performance art; special projects by twenty, thru 4/30.

UKRAINIAN MUSEUM—203 Second (228-0110). The pysanka, painted easter eggs, thru 5/16.

Photography

BOOKS & CO—939 Madison (737-1450). Mon.-Sat. 10-7, Sun. 11:30-6. Children by Cartier-Bresson, Callahan, Man Ray, Moholy-Nagy, thru 4/30.

FLORENCE HENRI—Manipulated, mixed media photos involving cubism, 4/20-5/29. Prakapas, 19 E. 71st (737-6066).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Fri. 12-8 p.m., Sat.-Sun. 12-6. Alaskan Eskimo village societies by Harris, Magnum in Paris from 1935 to 1981, including Capa, Cartier-Bresson, Salgado, thru 5/9.

ANITA KIRSCHNER—Mannequins, thru 4/30. Soho Photo, 15 White (226-8571). Fri.-Sun. 1-6, Thurs. 7-9pm.

FRED KORTH—The 30's by this Fortune Magazine photographer, thru 5/21. Pfeifer, 825 Madison (737-2055).

JENNY LAWTON—Long horizontal panoramas, thru 4/30. Janapa, 303 W. 13th (741-3214). Wed.-Sun. 12-5.

ROBERT MILLMAN—The American wilderness in large format and black and whites, thru 5/10. Camera Club of NY, 37 E. 60th (223-9751). Mon.-Fri. 1-5.

LAURIE NEAMAN/ANNE TURYN—A sad love story in New York City/"Pen Pals," a photo narrative in color. Thru 5/8. Inroads, 150 Mercer (226-6622).

PATRICK PAGNANO—People in the city in color, thru 5/2. Focal Point, 278 City Island Avenue, City Island (885-1403).

LARRY SILVER—42 black-and-white images from 1950 to now, thru 4/30. Nikon House, 620 Fifth (586-3907).

STALEY• WISE—111 Wooster (431-7292). Quiet obsessions by Piel and the Heber Springs portraits from 1939 to 1946, thru 5/15.

WOLF—30 W. 57th (586-8432). Mon.-Sat. 10-6. Adamson, Cameron, Evans, Frank Feininger, Porter, Weegee, thru 5/1.

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $2.50; children $1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... The Art of Animal Anatomy; thru April... The Museum and the Creative Artist; thru 5/16... Ernest Thompson Seton: Naturalist, Artist and Writer... Champions of American Sport; thru 6/27... Horned Turtle From Down Under; thru 6/13.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $1.50 suggested donation... Of Corsets; thru May... Brooklyn Before the Bridge; thru 5/31... New Testament Paintings by Tissot; thru April.. In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/30.. Richard Diebenkorn: Intaglio 1961-1980; thru 6/6.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. Architectural Fantasy and Reality; thru 5/9... Hawaii: The Royal Isles; thru 5/9... English Majolica; thru 6/13.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1. Sun. 1-6; $2. Children under 10 not admitted.

ART

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... Aspects of Italian Art Now: 1982 Exxon International Exhibition; thru 6/20... Jack Tworkov: Fifteen Years of Painting; thru 6/20.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under $5,000... The new Michael C. Rockefeller Wing: Primitive Art... Counterparts: Form and Emotion in Photographs; thru 5/9... Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; thru 6/20... Outstanding Art Books of the Year - Selected Titles 1981; thru 5/21... Sculpture: New Acquisitions... A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter; thru 6/20. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. Free. The Art of the French Illustrated Book, 1700-1914; 4/29-7/31.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Tailored Images: New York Photographs by John Albok; thru 5/4... The Big Apple: multi-media history of New York from 1524-1982; thru '84... The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6... Manhattan Suite; thru 6/10.

MUSEUM OF MODERN ART, 18 W. 54th (956-7070). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1. de Chirico; thru 6/29.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo... The Mayor's House: Gracie Mansion and Other Dwellings; thru June... George Washington in New York State: The Revolutionary War and the Presidency; thru 5/2... MTA Photographs from the Fifth Avenue Coach Company; thru 5/1... Cast with Style: Nineteenth Century Cast-Iron Stoves from the Albany Area; thru 6/1... Sailing Ships in Dutch Prints: Four Centuries of Naval Art from the Rijksmuseum; thru 5/30.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2. 20th-Century American Art: Highlights of the Permanent Collection... John Cage: Scores and Prints; thru 5/2... Focus on the Figure: Twenty Years; thru 6/13. At **Federal Hall,** 26 Wall St.: Lower Manhattan from Street to Sky; thru 4/30.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 4/20 at 10 & 2: Magnificent Jewels. On view from 4/15. 4/21 at 2: Fine European Porcelain, Pottery and Wedgwood. On view from 4/15. **East,** 219 E. 67th St. (570-4141). 4/20 at 10: Later European Ceramics. On view from 4/15. 4/21 at 2: 18th, 19th, and 20th Century Paintings and Sculpture. View from 4/17.

DOYLE, 175 E. 87th St. (427-2730). 4/21 at 7: 19th and 20th Century European and American Paintings. On view from 4/17. 4/23 at 10 & 2: Important Estate Jewelry. On view from 4/17.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830). 4/20 at 11: American Paintings and Western Art. On view from 4/17. 4/22 at 6: Fine Wedgwood and Related Wares. On view from 4/17. **525 E. 72nd St.** (570-4842). 4/22 at 11: English and Continental Furniture, Decorations, Silver, & Wedgwood. On view from 4/17.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 4/21, 22 at 10:15 & 2: Important Contemporary and Art Deco Jewelry and Objects de Vertu. On view from 4/16. 4/23 at 10:15 & 2: American 18th, 19th Century, and Western Paintings, Drawings and Sculpture. On view from 4/17. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 4/21 at 9:30 & 2: Sotheby's Arcade Auction. On view from 4/17. 4/22, 24 at 2: Important Continental Porcelain, Fine French Furniture, Decorations and Clocks. On view from 4/17. 4/24 at 10:15 & 2: Fine American Indian Art. On view from 4/17. 4/24 at 10:15 & 2: English Pottery. On view from 4/17.

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92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, April 19

NATIONAL ORCHESTRA OF NEW YORK, Mitch Miller conductor; pianist David Golub, soprano Gail Nelson. "A Gershwin Celebration." *American in Paris;* Concerto in F; Rhapsody in Blue; and show music. Carnegie Hall at 8. $10-$25.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Works of Schmitt, Haydn, Brahms. Alice Tully Hall at 7:30. $10.

KATHRYN MASTER, flutist, with pianist Diane Guernsey. Works by Hovhaness, Muczynski, Bach, et al. Carnegie Recital Hall at 8. $5.

STEVE REICH AND MUSICIANS—Metropolitan Museum at 7. SRO: $3.75.

AMADE TRIO, (N.Y. debut). "Haydn on Original Instruments." Merkin Concert Hall at 8. $8.

NEW VIRTUOSI FESTIVAL, with trombonist Stuart Dempster, oboist Joseph Celli. Works by Berio, English, Erickson, Goldstein, and Dempster and Celli's *New Duo.* The Kitchen, 484 Broome St. (925-3615), at 8:30. $6.

GINKGO TRIO—Works of Nielsen, Debussy. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GROUP FOR CONTEMPORARY MUSIC, with flutist Harvey Sollberger, soprano Susan Belling, zoomoozophonist Dean Drummond, others. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. $5.

CON BRIO ENSEMBLE, with pianist Abba Bogin. Works by Mozart, Carter, Thuille, Ryden. Lincoln Center Library at 4. Free.

DAN FICHERA, pianist. Mannes College of Music student recital, 157 E. 74th St. (737-0700), at 8. Free.

Tuesday, April 20

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist-harpsichordist Joaquin Achucarro, violinist Charles Rex. Vivaldi's *The Seasons:* "Summer"; Hindemith's *The Four Temperaments;* Falla's Harpsichord Concerto, Stravinsky's *Suites.* Avery Fisher Hall at 7:30. $6-$20.

CHAMBER MUSIC AT THE Y, with pianists Lilian Kallir, Claude Frank; cellists Marcy Rosen, Jeffrey Solow; others. Works by Mozart, Schumann, and Brahms's *Liebeslieder Waltzes.* 92nd St. Y at 8. $7.50-$10.50.

PETER SCHREIER, tenor (N.Y. recital debut), with pianist Graham Johnson. Schumann's *Dichterliebe,* and songs of Beethoven, Mozart, Schubert based on Goethe texts. Carnegie Hall at 8. $6-$12.50.

CHAMBER MUSIC SOCIETY—See 4/19.

DIONE GOLDIN, pianist. Brahms program. Merkin Concert Hall at 8. $7.

LAURA OLTMAN, guitarist. Works of Sor, Bach, Dowland, Britten. Carnegie Recital Hall at 8. $6.

AURORA, a Baroque ensemble, with countertenor Jeffrey Dooley. Music of Bach, including arias from the B-Minor Mass and the *Easter Oratorio.* Fifth Avenue Presbyterian Church, 55th St., at 7:30. $5.

JOHN DRISCOLL—*It's in Them, and It's Just Gotta Come Out* (N.Y. premiere), a music-theater work for ultrasonic instruments. Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $5.

NEW VIRTUOSI FESTIVAL, with flutist Robert Dick, percussionist Jan Williams. The Kitchen, 484 Broome St. (925-3615), at 8:30. $6.

DONALD PIRONE, pianist. Town Hall at 2. $2.

CAPRICORN—Vocal and instrumental music by Bach and his sons. St. Peter's Church, Lexington Ave. and 54th St., at 8. $4.

DONNA NUGER, soprano/**STEVEN BLIER,** pianist. Songs and arias by Handel, Mozart, Wolf, Bachelet, Britten, Donizetti, et al. Trinity Church, Broadway at Wall St., at 12:45. Free.

TAPESTRY 3—Alexander Blachly and ensembles. Medieval and Renaissance works. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse. 79 E. 4th (254-5060), at 7:30. $3.

JONATHAN BLOOM, cellist / **MADALINE BLOOM,** pianist. Lincoln Center Library at 4. Free.

Wednesday, April 21

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; tenor John Aler, Tanglewood Festival Chorus. Berlioz's *Requiem.* Carnegie Hall at 8. $8.50-$20.

JUBAL TRIO; Toby Appel, violist. Works by Sollberger (premiere), Schickele, Dowland, Sydeman, Rameau. Merkin Concert Hall at 8. $7.

CHAMBER MUSIC AT THE Y—See 4/20.

ERA TRIO—(N.Y. debut). Works of Hummel, Smetana, Persichetti, et al. Carnegie Recital Hall at 8. $6.

MUSIC OF ANTHONY BRAXTON—New work for 12 trumpets. Performers include Ursula Oppens and Fredric Rzewski. Symphony Space at 8:30. $7.

JUDITH NORELL, harpsichordist. Works of Bach, Handel, et al. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $5.

MIN TANAKA, dancer/**DEREK BAILEY,** guitarist/ **MILFORD GRAVES,** percussionist. Japan House, 333 E. 47th St. (832-1155), at 8. $5.

STEVEN LUBIN, fortepianist. Christ United Methodist Church, Park Ave. and 60th St., at noon. Free.

ANDREW BOLOTOWSKY, flutist, with mime Jane Adler. InterChurch Center, Riverside Dr. near 120th St., at noon. Free.

JAMES POMPEII, singer-guitarist, with flamenco dancers. Cultural Affairs Auditorium, 2 Columbus Circle, at 12:30. Free.

DAVID RONIS, tenor. Federal Hall, 26 Wall St., at 12:30. Free.

Thursday, April 22

NEW YORK PHILHARMONIC, Zubin Mehta conductor; violinist Henryk Szeryng, bass Peter Wimberger. Bach's Violin Concerto in E; Berg's Violin Concerto; Wagner's "Ring," excerpts. Avery Fisher Hall at 8. $6-$20. Note: open rehearsal of this program, Thurs. only, at 9:45 a.m. $3.

BOSTON SYMPHONY ORCHESTRA—See 4/21.

NEW MUSIC CONSORT—Works by Carter, Wuorinen, Schoenberg, Cummings, Ness (premiere). Carnegie Recital Hall at 8. $5.50.

MANUEL BARRUECCO, guitarist. Works by DeVisee, Bach, Orbon, Chavez, Villa-Lobos, Rodrigo. 92nd St. Y at 8. $6.50-$8.50.

YULI TUROVSKY, cellist/**LUBA EDLINA,** pianist. (N.Y. duo debuts). Works by Schumann, Kodaly, Beethoven, Shostakovich. Merkin Concert Hall at 8. $7.

SCHUBERTIADE—Vocal and instrumental chamber music by Schubert; conductor pianist Zalmen Mlotek, pianist Patrick Rucker, and 16 singers. Ann Goodman Recital Hall, 129 W. 67th St., at 8. Free.

ASTON MAGNA, Albert Fuller conductor-fortepianist-harpsichordist, others. Works of Mozart, Boccherini, Vivaldi, Schubert. Metropolitan Museum at 8. $9.

WEST END CHAMBER PLAYERS—Schumann's Piano Quintet in E flat, Op. 44. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

STANLEY COX, organist. Grace Church, Broadway and 10th St. (254-2000), at 12:30. Free.

MUSIC BY ANTHONY BRAXTON—Symphony Space at 8:30. $7.

MANNES ORCHESTRA, Sidney Harth conductor. Ravel's *Rhapsodie Espagnole;* Prokofiev's *Lieutenant Kije Suite,* Mahler's Symphony No. 1. Hunter College, Park Ave. at 69th St., at 8. Free.

MIN TANAKA, others. See 4/21.

MICHAEL MAY, harpsichordist/**JUDITH OTTEN,** soprano/**DARRELL LAUER,** tenor. "The Italian Bach." First Unitarian Church, Pierrepont St. at Monroe Pl., Brooklyn Heights, at 8. $5.

BARGEMUSIC CHAMBER PLAYERS—Works by Franck, Prokofiev, Arensky. Bargemusic, Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. $6.

JOSEPH JARMAN ENSEMBLE—Jazz Workshop at 7, concert at 8. C.S. 146, 968 Cauldwell Ave. (164th-165th Sts.), Bronx (473-1175). Free.

Friday, April 23

NEW YORK PHILHARMONIC—At 2. See 4/22.

BOSTON SYMPHONY ORCHESTRA, Seiji Ozawa conductor; Beethoven's Ninth Symphony. Avery Fisher Hall at 7:30. Benefit: 288-1551.

JUPITER SYMPHONY CHAMBER PLAYERS, Jens Nygaard conductor, violinist-violist Oscar Shumsky, the Mendelssohn Quartet. Schubert program, including the "Trout" Quintet. Metropolitan Museum at 8. $8.

JOHN MCLAUGHLIN, guitarist, with Larry Coryell, Michael Urbaniak, Katia and Marielle Labèque. Carnegie Hall at 8. $9.50-$12.50.

LISE FRIEDMAN, guitarist. American Institute of Guitar, 204 W. 55th St., at 8. $2.

MUHAL RICHARD ABRAMS, new works. With pianist Ursula Oppens, soprano Janet Moody, others. Symphony Space at 8:30. $7.

MIN TANAKA, others, At 10. See 4/21.

MACEO PARKER, and 7-piece band. New Jazz at the Public, 425 Lafayette St. (598-7150), at 11:30. $7.50.

DANIEL PONCE, drummer, and New York Now. Jazz, at Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $6.

MICHAEL MCFREDERICK, pianist. Lincoln Center Library at 4. Free.

CALVIN HAMPTON, organist. Music for Easter season, by Bach, Vierne, Mulet. Calvary Episcopal Church, Park Ave. So. and 21st St., at midnight. Free.

JUILLIARD STUDENT CONCERT—Chamber music by Brahms, Shostakovich, Schubert, Bartók. Alice Tully Hall at 8. Free.

CHAMBER MUSIC ASSOCIATES—Works of Haydn, Mozart, Schubert, Schumann. CUNY Graduate Center, 33 W. 42nd St. (790-4554), at 8. Free.

FAWN WEINER, cellist. Galleria, 115 E. 57th St., at noon. Free.

CHARLES MYMIT, his own works. NYU University Theater, 35 W. 4th St., at 5:30. Free.

BUCKY PIZZARELLI, guitarist. Jazz at Noon. Freddy's, 308 E. 49th St. (888-1633), at 12. $3.

WAVERLY CONSORT—Renaissance music. BAM at 8:30. $7.

MINSTREL TAPESTRY—Renaissance music and dance. Bowne St. Community Church, 143-11 Roosevelt Ave., Flushing, at 8. $3.

ELAINE SILVER, folksinger. Good Coffee House, Brooklyn Society for Ethical Culture, 53 Prospect Park West (768-2972), at 9. $2.50.

Saturday, April 24

VLADIMIR ASHKENAZY—C.H. at 8. Sold out.

MUSIC FROM MARLBORO—Works of Mozart, Boccherini, Brahms. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

HAROLD ZABRACK, pianist-composer. Carnegie Hall at 2:30. $5-$9.

FITZWILLIAM STRING QUARTET—Quartets 1, 4, and 3, by Shostakovich. Alice Tully Hall at 8. $8.

SHEENA EASTON, with Gerard Kenny. Avery Fisher Hall at 9. $9.50-$13.50.

CANTICUM NOVUM SINGERS—"An American Chorus Line." Works of Ives, Bernstein, Schuman, Fennelly (world premiere), et al; also spirituals. Merkin Concert Hall at 8:30. $7.

RODRIGO, flamenco guitarist. Carnegie Recital Hall at 5:30. $6.50.

SIMA GOREZKAYA, soprano. Music by Ukrainian composers. Carnegie Recital Hall at 8:30. $3-$10.

ALBERT LOTTO, pianist. Brahms's *Variations on a Theme of Paganini,* Books I, II; works by Franck and Beethoven. Alice Tully Hall at 2:30. $12.

STRING REVIVAL, Howard Shanet conductor, with the Mendelssohn String Quartet. Works of Mozart, Verdi, Mayer (world premiere). McMillin Theater, Columbia U., Broadway at 116th St., at 2. $7.

AGUSTIN ANIEVAS, pianist, on the Bösendorfer. Center for Inter-American Relations, 680 Park Ave. at 68th St. (753-5200), at 8. Free.

EDWARD CARROLL, trumpeter. Works of Tomasi, Moryl, Kraft, Albinoni, Scarlatti. Metropolitan Museum at 2:30. $4.

COSMOPOLITAN SYMPHONY ORCHESTRA, Felix Kruglikov conductor; violinist Chang-Duk Kim. Works of Rossini, Mozart, Haydn. Town Hall at 2. Free.

MUHAL RICHARD ABRAMS, with 22-piece ensemble. Symphony Space at 8:30. $7.

MACEO PARKER—See 4/23.

BALALAIKA SYMPHONY ORCHESTRA—Lincoln Center Library at 2:30. Free.

JAZZ FORUM ALL-STARS, with pianist John Hicks. Citicorp Market at 8. Free.

COLUMBIA U. COLLEGIUM, Lucy Cross conductor. Musical settings of the *Song of Solomon,* by Dufay, Forest, Weelkes, et al. St. Paul's Chapel, Broadway and 116th St. (280-3825), at 8. Contr.

DOWNTOWN CHAMBER PLAYERS, Mimi Stern-Wolfe conductor. "Music and Satire." Works of Walton, Deak, Johnson, PDQ Bach. Third Street Music School, 235 E. 11th St. (777-3240), at 8. $5.

CYNTHIA PETERSON, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

G.S. SACHDEV, with Paramjyoti. Music for the North Indian Bansuri (bamboo flute). Alternative Museum, 17 White St. (966-4444), at 8. $6.

INDIANAPOLIS JAZZ SOUND, with Ted Dunbar, Slide Hampton, Ray Appleton, many more. Adam Clayton Powell Jr. Auditorium, 1750 Amsterdam Ave., 146th St., at 8. $10 (in advance, $8).

SUNRISE UNEARTHED/COMMITMENT—Jazz. Inroads, 150 Mercer St. (226-6622), at 10. $5.

QUEENS SYMPHONY ORCHESTRA, David Katz conductor; soprano Roberta Peters. Viennese music. Colden Center, Queens College, LIE and Kissena Blvd., Flushing (793-8080), at 8:30. $9-$12.

WAVERLY CONSORT—See 4/23.

BRONX SYMPHONY ORCHESTRA, Alejandro Guzman conductor; pianist Arthur Hart. Works of Morris, Beethoven, Brahms. Theater, Lehman College, Bedford Park Blvd. West, Bronx, at 8:30. Free.

Sunday, April 25

A TRIBUTE TO CHOPIN, with pianists Halina Czerny-Stefanska, Barbara Hesse-Bukowska, Adam Harasiewicz, Tadeusz Kerner. All-Chopin program. Carnegie Hall at 2:30. $8-$17.50.

MURRAY PERAHIA, pianist. Alice Tully Hall at 3.

HARVEY PHILLIPS, tubist, with Trenton U. Brass Choir. Works by Persichetti (world premiere), Uber. Carnegie Recital Hall at 2:30. $5.50.

TAFELMUSIK, with Franz Brueggen, Baroque flutist. All-Bach program. Alice Tully Hall at 8. $10.

GRAYSON HIRST, tenor, with pianist Shirley Anne Seguin. Schubert's *Die Winterreise,* 1895 edition. 92nd St. Y at 8. $6-$8.50.

MORTON ESTRIN, pianist. Works of Cohn, Kupferman, Scriabin, Beethoven, Chopin. 92nd St. Y at 3. $6-$8.50.

THE MUSIC PROJECT—Works by Stravinsky, Kodaly, Beethoven. Merkin Concert Hall at 3. $6.

RODNEY HARDESTY, countertenor/**JUDITH NORELL,** harpsichordist/**BERT LUCARELLI,** oboist/**RENEE SIEBERT,** flutist/**JAMES KREGER,** cellist/**RICHARD FREDRICKSON,** double-bassist/**KATHRYN TAYLOR,** clarinetist. Works of Purcell, Humfrey, Steffani, Handel, Rorem, Harris (premiere), Pinkham (premiere). Merkin Concert Hall at 8. $6.

NEW YORK PHILHARMONIC, members, Tamas Vasary conductor (N.Y. debut), pianist. Works of Kodaly, Mendelssohn, Beethoven. Selfhelp benefit. Avery Fisher Hall at 3. $10-$75.

AVINOAM YOSSELEVITCH, oboist, with pianist Kyoko Hashimoto, soprano Judith Bettina, bassoonist Alan Futterman. Works of CPE Bach, Jacob, Yosselevitch, Sammartini, Poulenc. Carnegie Recital Hall at 5:30. $5.

SHEILA JORDAN/HARVIE SWARTZ DUO—Jazz at the Dairy, Central Park west of the Zoo, Fifth Ave. and 65th St., at noon. Free.

NEWBAND, an evening of microtonal music, by Partch, Sims, Takemitsu, La Barbara, Bach, Ives, Drummond. Symphony Space at 8 (two films by Madeline Tourtelot at 7). $5.

MUSICAL OFFERING—Frick Collection, 1 E. 70th St. (288-0700), at 6. Phone about free tickets.

EMPIRE BRASS QUINTET—The Cloisters, Ft. Tryon Park, at 3. $8.50.

NINA SILVER, singer-songwriter. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $3.

ISABEL GANZ, soprano. Faculty recital. Hebrew Arts School, Ann Goodman Recital Hall, 129 W. 67th St. (362-8060), at 3. Free.

SUNRISE UNEARTHED—At 3. See 4/24. $5.

DONALD ISLER, pianist. Music by Bach, Stravinsky, Beethoven, Prokofiev, Chopin, Brahms. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

PETER ZUMMO & SINGING TRACTORS—A loft musicale, at 195 Chrystie St. (677-9408), at 4. $3.

COLLEGIUM MUSICUM WAGNERIENSIS, Ronald Cross director. Works of Palestrina. Wagner College Sutter Gymnasium, S.I., at 8. Free.

BRONX ARTS ENSEMBLE, with soprano Edith Gordon Ainsberg, pianist Arthur Hart. Works of Brahms, Martinu, Francaix, et al. Riverdale-Yonkers Ethical Culture Society, 4450 Fieldston Rd., Bronx (548-4445), at 3. $5.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 4/22.

QUEENS SYMPHONY ORCHESTRA—At 3. $10 and $11. See 4/24.

WAVERLY CONSORT—At 2. See 4/23.

CHURCH CONCERTS—Barbara Chang, mezzo-soprano; William J. McCarthy, bass; John Cartwright, pianist. Victorian parlor songs, works by Falla. Epiphany, 1393 York Ave., at 3. $3. . . Courtly Music Unlimited, duets through the ages, on recorders, other wind instruments. Poetry and prose, too. Grace and St. Paul's Lutheran, 123 W. 71st St., at 5. $4.50. . . David Leisner, guitarist; Joseph Penrod, baritone. Works by Thomson, Rorem, Luening, Leisner. Bethlehem Lutheran, Fourth and Ovington Aves., Brooklyn, at 3. Offering. . . Traditional music of Japan; by members of Ki-Sui-An, others. Two different programs, at 4 and 8. St. Joseph's, Sixth Ave. and Washington Pl. $4 each.

Opera

New York City Opera
At the New York State Theater

THRU MAY 2—Tues., 4/20, at 8: Offenbach's *The Grand Duchess of Gerolstein* (in English), de Almeida conducting; with Costa-Greenspon, Munro, Price, Billings, Corbeil. 4/21 at 8: Cherubini's *Medea,* Weise conducting; with Bumbry, Shane, Curry, Wagner, Martinovich. 4/22 at 8: *The Grand Duchess of Gerolstein;* same as 4/20. 4/23 at 8: Puccini's *La Bohème,* Somogi conducting; with Catherine Lamy (debut), Wilhelmenia Fernandez (debut), McCauley, Titus, Martinovich, McFarland. 4/24 at 2: *Medea;* same as 4/21. 4/24 at 8: *The Grand Duchess of Gerolstein,* de Almeida conducting; with Costa-Greenspon, Woods, Eisler, Perry, McKee. 4/25 at 1: Puccini's *Madama Butterfly,* Effron conducting; with Sonnenschein, Shaulis, Calleo, McFarland. 4/25 at 7: Strauss's *Ariadne auf Naxos* (in English and German); Weise conducting; with Sundine, Rolandi, Marsee, Borgeson, Dickson, Embree.

Other

LE MARIAGE AUX LANTERNES, by Offenbach (in English), and **EINE FLORENTINISCHE TRAGOEDIE,** by Zemlinsky (American premiere); John Crosby, conductor. John Brownlee Opera Theatre, Manhattan School of Music, Broadway at 122nd St. (749-2802). 4/22, 4/24 at 8; 4/25 at 2:30. $4, $5.

COSI FAN TUTTE, by Mozart (in English). Amato Opera, 319 Bowery, at 2nd St. (228-8200). 4/23, 4/24, 4/30, 5/1 at 7:30. 4/25, 5/2 at 2:30. $7.

LA FINTA GIARDINIERA, by Mozart. The Opera Shop, at the Vineyard Theater, 309 E. 26th St. (683-0696). Thru 5/2: Thurs.-Sat. at 8, Sun. at 3. $6.

ROSE-MARIE, by Friml. Village Light Opera Group. Fashion Institute Theater, 227 W. 27th St. (685-9537). 4/21, 23, 24 at 8; 4/25 at 2. $9.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 5/2: Lehar's *The Merry Widow.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

SCHOOL FOR FATHERS, by Wolf-Ferrari. Juilliard Opera Training Dept. Workshop production, in English; Jonathan McPhee, conductor. Juilliard Theater, Lincoln Center,. 4/23 at 8, 4/25 at 3. Free tickets: 874-7515.

PATIENCE, by Gilbert and Sullivan. New production, by Nell Evans. 13th St. Theater, 50 W. 13th St. (675-6677). Mon. and Wed. at 9:30, Sun. at 5. $6.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). $7. 4/24 at 8, $8.

TOSCA, by Puccini. Brooklyn Lyric Opera, with Eileen Schauler. Kingsborough Community College, Manhattan Beach, Brooklyn. 4/25 at 3. $5-$9.

Dance

American Ballet Theatre
At the Metropolitan Opera House

4/19 THRU 6/12—$8-$40. 4/19 at 7:30: *La Bayadere,* Act II; *The Wild Boy* (N.Y. premiere); *Sleeping Beauty* Pas de deux, Act III; *Bourree Fantasque.* 4/20 at 8: *Les Sylphides; Fancy Free; Billy the Kid.* 4/21 at 8: *La Bayadere,* Act II; *Other Dances; The Wild Boy; Les Rendezvous.* 4/22 at 8: *Airs, Jardin aux Lilas, Billy the Kid.* 4/23 at 8: *Les Rendezvous, The Wild Boy, Raymonda.* 4/24 at 2: *Airs, Flower Festival* pas de deux, *Jardin aux Lilas, Bourree Fantasque.* 4/24 at 8: *Raymonda, Jardin aux Lilas, Billy the Kid.* 4/26-29 at 8, 4/28 also at 2: *Swan Lake.*

Paul Taylor Dance Company
At City Center

THRU 5/2—$10-$30. 4/20 at 8: *Mercuric Tidings* (world premiere), *Private Domain, Cloven Kingdom.* 4/21 at 8: *Esplanade, House of Cards, Arden Court.* 4/22 at 8: *Mercuric Tidings, Private Domain, Cloven Kingdom.* 4/23 at 8: *Airs; Lost, Found, and Left; Le Sacre du Printemps.* 4/24 at 8: *Profiles, Orbs, 3 Epitaphs.* 4/25 at 2:30: *Esplanade, House of Cards, Arden Court.*

Other

ALVIN AILEY REPERTORY ENSEMBLE—Works from the repertory. Aaron Davis Hall, CUNY, Convent Ave. and 134th St. (690-4100). 4/23, 24 at 8, 4/25 at 3. $4.

ASIAN AMERICAN DANCE THEATER—Traditional and modern works. Marymount Manhattan Theater, 221 E. 71st St. (233-2154). 4/24 at 8. $6.

JILL BECKER AND DANCERS/GAIL DONNENFELD—Bethany Church, 67th St. & First Ave. (473-2093). 4/23, 24 at 8. $4.

RICHARD BILES DANCE COMPANY—Solo concert. Biles Studio, 15 W. 24th St. (989-4391). 4/23-25, 4/30-5/2, 5/7-9, at 8. $4.50.

DANCEAFRICA FESTIVAL—With many companies from around the country, including Dinizulu, Charles Moore, Chuck Davis, guest artists, and children's groups. BAM. 4/23, 24 at 8, 4/25 at 2. $5.50-$9.50.

FULL CIRCLE, modern dance company. Washington Square Church, 133 W. 4th St. 4/24-25 at 8. $4.

CHEN HSUEH-TUNG & DANCERS—New work by Anna Sokolow, plus repertory. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 4/22-24 at 8, 4/25 at 3. $5.

POOH KAYE AND FRIENDS—"Short dances for wild people." St. Mark's Church, Second Ave. and 10th St. (674-8112). 4/22-25 at 8:30. $5.

LATIN AMERICAN DANCE THEATRE Flamenco, folk, modern dance, ballet. Bronx Community College, University Ave. and W. 181st St. 4/22 at noon. Free.

RALPH LEMON—Solos. Cunningham Studios, 55 Bethune St. (499-8373). 4/21, 22 at 9. $5.

MATHEWS-MASTERS DANCE COMPANY—Jose Limon Dance Center, 38 E. 19th St. (724-7960). 4/24, 25, at 8. $5.

PHOEBE NEVILLE DANCE COMPANY—Solo and group works. Dance Gallery, 242 E. 14th St. (477-3580). 4/23-25 at 8. $5.

DANA REITZ & DANCERS—Lecture/demonstration on *Quintet Project.* 4/22 at 7:30; $2.50. Performances 4/27-5/2 at 8:30; $5. The Kitchen, 484 Broome St. (925-3615).

RIVERSIDE DANCE FESTIVAL—4/21, 23 at 8, 4/25 at 2: Muna Tseng & Dancers. . . 4/22, 24, 25 at 8, The Greenhouse Dance Ensemble. Riverside Church, the Drive at 120th St. (864-2929). $5.50.

ROSEWOOD/HOFFMAN TOURING ENSEMBLE—Combined music and dance. Cunningham Dance Studio, 55 Bethune St. 4/24 at 8. $5.

GAEL STEPANEK & COMPANY—Evening of dance-theater. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 4/24, 25 at 8:30. $5.

MENNO VANTOORENBURG/NANCY HALL—Westbeth 151 Bank. (691-2272). 4/23-25 at 8. $5.

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OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Charly Baumann is in charge of the wild beasts; also, the King Charles Troupe playing basketball on unicycles, daredevil Elvin Bale, "the Mighty Michu," the Silagis and the Oblocki (gymnasts), new ringmaster Dinny McGuire, and lots more. And a first-act closer called "How the West Was Fun." Madison Square Garden (564-4400), thru 5/31. Times vary, so better check the Garden or the newspaper. $5.50-$9.50; less for children under 12 at some performances.

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts, plus *The Glory of Easter* pageant, the Rockettes, and much more. Music Hall, Sixth Ave. and 50th St. (757-3100). Daily except Thurs. $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $3.90; children, $2.

STATELY HOMES AND GARDENS in Flatbush, Brooklyn, are open to view 4/24, 12:30-5, for the annual Victorian House Tour. Just take your $4, and go to Tompkins Church, Dorchester Rd. and E. 19th St. Buses will carry folks around to the houses, which include a mini-estate with a park in its backyard. Seminars in the church, and music too. (469-8990.)

BIKES AND POETRY, DUTCH AND AMERICANS It's the Bicentennial year for friendship and peace between the two countries, and two kinds of events are celebrating the fact. 4/25, beginning at 7:30 a.m., the Citibank-American Youth Hostels Five-Borough Bike Tour takes off from Battery Park on a 36-mile non-competitive race. (For route and viewing points: 431-7100.) 150 Dutch sailors will be part of the crowd on wheels... Also visiting the U.S. are nine poets from the Netherlands, on a cross-country reading tour. They'll be at St. Mark's Church at 8, 4/19, for a gala opening—Second Ave. and 10th St., $3, and also 4/20 at 8 for a free workshop-discussion.

SIGNS OF SPRING The first neighborhood outdoor festival (we think) of the season: 4/25, 11-dusk, at Stuyvesant Park, Second Ave., 15th-17th Sts. Sale and exhibition booths, refreshments, and some entertainment... Central Park South's outdoor art show, 4/24-25, 11-6, along 59th St., Fifth Ave. to Columbus Circle. Art, crafts, and so on... Citicorp's Atrium is filled to the brim with orchids, thru 4/25... More of these lush flowers, at the N.Y. Botanical Garden, Bronx, in the Haupt Conservatory, 4/22-25; this is a sale and how-to event, too... The birds have taken over Wave Hill, the estate in Riverdale (549-2055). Note: 4/24 at 2:15, a workshop: Historical Bird Records in Riverdale; $1. 4/25 at 3, a slide talk: Identifying Shorebirds; $1. And Sun. thru 5/23 at 8:30 a.m., bird walks for beginners and experts; $1... At Alley Pond, 228-06 Northern Blvd., Queens (229-4000), an Arbor Day celebration, 4/24, 1-3, which focuses on improving the environment at the nature center... Central Park, too, is having a Green-Up time, 4/24 at 10 a.m. Help keep the park beautiful and clean (360-8175 for meeting place).

ART AND ARTIFACTS, of two different sorts, at two auctions: Members of the Salmagundi Club, 47 Fifth Ave., will auction their works 4/24 at 2 (also 4/30 at 8, 5/7 at 8). Sculpture, paintings, and graphics go on view beginning 4/19, 1-5 daily; and on 4/21 at 8, watercolorist Ranulph Bye will demonstrate the gentle art of landscape. It's all free... A spring pow-wow and auction 4/24 features authentic native American articles. Bidding at 9:30, with the singing, dancing and pow-wowing at 8. The Thunderbird Dancers host. McBurney Y, 215 W. 23rd St. (347-6727). It's free, except what you're lucky enough to win by bid.

FUND-RAISERS AND ENTERTAINMENT RazzamaJazz, with guests Sir Roland Hanna, Phyllis Hyman, many more, will help out Entertainment for the Blind. 4/19 at the New York State Theater, at 7:30. $11... A show of Haitian art benefits Eye Care; 4/24-25; 2-5 at 6 E. 87th St. $25, 2 days... 4/20 at Studio 54, we can help our city's Department of Parks and Recreation. Fun starts at 9, and cost is $20... For more fun-and-fund news, see In and Around Town, page 32.

LITERARY NEWS A brunch for young adults and parents; 4/25 at 12:30. A quintet of writers will appear to talk and autograph. Cost is $12.50, at the Magic Pan, Sixth Ave. and 57th St., and you must pre-register (765-5080)... The E. 67th St. Public Library (at No. 328) is having a book sale, 11-5, 4/24, 4/25. 4/23, 6-9, a privileged preview, where you pay double their price for the first look at books, tapes, records, prints—if you buy... Erica Jong, Nancy Milford, and others will take part in a symposium on Sylvia Plath. 4/22 at 7, at Barnard College's Lehman Auditorium, 116th St. and Broadway. Free.

ARTEXPO N.Y. At the Coliseum, 4/23-26, this international show-seminar-sale-program of art-related events offers art from 20 countries. There'll be lectures, workshops in woodcut and etching, advice on painting, and so much going on the only thing to do is show up, keep your eyes open, and have a good time. Fri. Sat. 11-8, Sun. 11-7, Mon. 10-4. $6 each day, or $20 for all four.

Tours

PARK AVENUE—Architecture and history, with Expectations of Oyster Bay, L.I. (516-922-4285, evenings). 4/24, meet at 2, NW corner Park and 60th St., at Christ Church. $6.

MURRAY HILL—"Remnants of a Gilded Age." 4/25 at 10:45 and 1:45. Meet NW corner of Madison Ave. and E. 34th St. Canceled if rain. A New York Walkabout (582-3460, weekdays 9-5). $4.

CENTRAL PARK TOUR—4/25: A Spring Celebration of Park Flora. Meet at 2, the Dairy, Central Park West of the Zoo, Fifth Ave. and 65th St. Free.

UPPER BROADWAY—Clerics and Scholars. Museum of the City of N.Y. tour (534-1672). 4/25, meet at 1:30, steps of St. John the Divine, Amsterdam Ave. and 112th St. $5.

MIDTOWN EAST—"From Beaux Arts to Bauhaus." 4/20 at 10 a.m.: meet at Grand Central Terminal, main information booth. Small Journeys (533-6342). $5.

WATERWAYS CRUISE A nature-and-history lecture tour is a great way to view our shores from a new angle — on board a boat, with a twilight picnic supper (take your own). The Bronx County Historical Society is host, 4/25, 5-8. Boarding time at 4:30, Pier 83 and the Hudson. Route is New York Bay, Staten Island's north shore, Newark Bay, the New Jersey coast, and you'll get a touch of geology, a dash of marine botany, and some history. Fee is $17; phone 881-8900 to reserve (a must).

REGULARLY SCHEDULED TOURS—Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse; free... The Wetlands trails, at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). You can see pheasant, geese, early spring flowers, along this tidal estuary. Every Sun. at 1; meet at the gate; $1.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. 4/20, 4/21 at 7:35, vs. Chicago. Next home game, 5/6... **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 4/22, 4/23 at 8; 4/24 at 1:20; 4/25 at 2: vs. Detroit Tigers.

HOCKEY—Rangers and Islanders Stanley Cup playoff schedules not available at press time.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. Next home game: 5/2, vs. Jacksonville.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). $6-$16. 4/25 at 8:05, vs. Philadelphia.

WRESTLING—All-star pro matches. Madison Square Garden, (564-4400). 4/26 at 8:30. $5-$10.

RUNNING—First annual Women on the Move Women's Championship run. Four-mile race, 4/25, begins at 11 a.m., rain or shine, at the YWCA, 515 North St., White Plains, and winds up at the same spot. Entry fee, at Chase Manhattan Bank Branches, $5. A "Y" benefit.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. $2... Trotting races, at Roosevelt Raceway, Westbury, L.I. (212-895-1246). Thru 6/16, nightly except Sun. First race, 8 p.m. $2.25, $3.25.

OTHER EVENTS

Children

For information on continuing children's shows, see last week's issue.

NIGHTINGALE, a new opera, by Charles Strouse. First All Children's Theatre, with guest star John Schuck. 37 W. 65th St. (873-6400). Fri. at 7, Sat. at 3 and 7, Sun. at 2 and 5. $6.

ASIA SOCIETY FAMILY PROGRAM—Dancer Saeko Ichinohe and her company, in a Japanese folktale about a village fisherman and his voyage. Also, calligraphy demonstration and a fortuneteller. Asia Society, 725 Park Ave. at 70th St. (288-6400). 4/24, 4/25 at 2:30. $4; adults, $6.

CAPRICORN, a young people's concert, with host Robert Sherman; 15-year-old Pamela Frank, violinist. Music of Handel, Bach, Mozart. St. Peter's Church, Lexington Ave. and 54th St., 4/25 at 2. $3.

PENINNAH SCHRAM, STORYTELLER—"Kernels of a Pomegranate." 92nd St. Y, Lexington Ave. (427-6000, ext. 137). 4/18 at 11 a.m. $2.50.

THE INCREDIBLE MERLIN, magic show, with Jack Adams. Brooklyn College Whitman Theater, Flatbush and Nostrand Aves. (462-3525). 4/25, noon and 2:30. $4.

LEGENDS THREE—Historical, legendary, biblical themes, by Jewish Heritage Theater for Children. Hebrew Educational Society, 9502 Seaview Ave., Brooklyn (241-3000). 4/25 at 2. $2.50.

MEADOW FAIR—Outdoor arts festival, hosted by Staten Island Children's Museum. 4/25, noon-5, at the Snug Harbor Cultural Center, 914 Richmond Terrace, S.I. (info, 273-2060). Games, a circus, a hot-air balloon, workshops, clowns, puppets, a brass band, flea market, a balloon launch, lots more. 50 cents, adults $1.

CIRCUS CAPERS, by Alice May's Puppets, with Twee-Dee, the clown. Origami Center, 31 Union Square West (255-0469). Sun. at 2. $2.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. noon-6, to 9 Thurs. $1; adults $2.50, or $1 if with a child. Special exhibit: Children's Choice, thru 4/25. Holograms chosen by children, 5-12.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 4/24 at 1:30: Kathy Kane Puppets in "The Three Little Pigs" and "Little Red Riding Hood."...At 2:40, Please Touch demonstration; $1.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. 4/24 at 11 a.m.: Big Apple Puppets, folk tales from around the world. Free.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime... 4/24 at 1:30: artist Joe Lasker: The Boy Who Loved Music.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... New exhibit: To Catch an Image, thru 5/31. Early viewing devices, old cameras, film sculptures, photographic sculptures and flip-books, films... Sun.: special films at 1:30 and 3:30... 4/24: Animation Workshop, at 1:30 and 3.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... Workshop, 4/24 at 2: A Dog's Eye View, with films... See also Meadow Fair, above.

HUDSON PARK PUBLIC LIBRARY, 10 Seventh Ave. So. (243-6876). 4/20 at 10:30 and 4: Films. Free.

YORKVILLE PUBLIC LIBRARY, 222 E. 79th St. (744-5824). 4/22 at 3:30. Films. Free.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). School days except Tues. 1-5; weekends 10-5. Free. Workshops, library, learning exhibits; special exhibit: Ashanti to Zulu, African arts and crafts. Films Sat. and Sun. at 1:30.

QUEENS MUSEUM—Drop-in arts-and-crafts workshops for families, every Sun. at 1:30. N.Y.C. Building, Flushing Meadow, Corona Park (592-2405). Admission by museum contribution.

EEYORE'S BOOKS FOR CHILDREN—2252 Broadway at 81st St. (362-0634), and 1066 Madison Ave. at 81st St. (988-3404). Sun. story hours; free, with refreshments; 11 a.m. West Side, 12:30 East Side.

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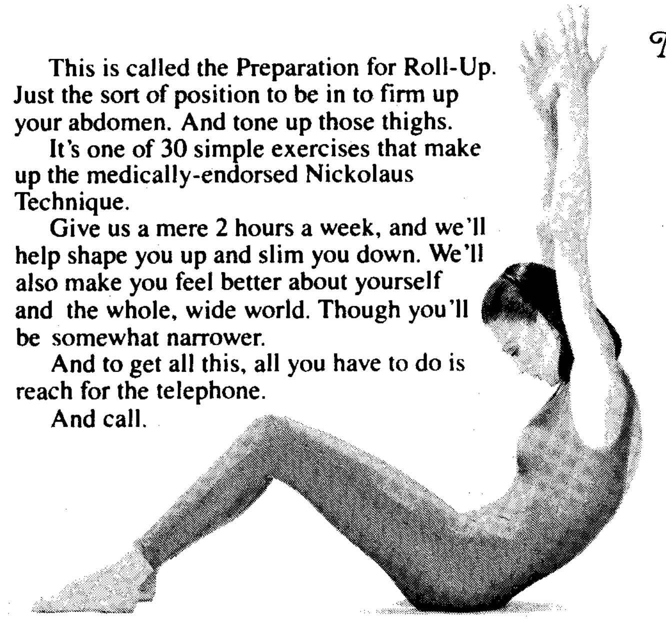

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $10 and under*
(M)	Moderate—Mostly $10-$25
(E)	Expensive—Mostly $25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for a meal per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

THE COMMISSARY—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 **(M-E)** AE, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. from 6. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

RAOUL'S—180 Prince St., 966-3518. Dress opt. Provençal French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only 6:30-12:30 daily. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V

SOHO CHARCUTERIE—195 Spring St., 226-3545. Casual. French-American. Spcls: pot-au-feu, grilled fish with mesquite wood. Res. sug. L Tues.-Sat. noon-3:30. D Tues.-Sat. 6-10:30. Br Sun. 11-4:30. Closed Mon. **(M-E)** AE, DC, MC, V.

SOHO RABATA—143 Spring St., 431-3993. Casual. Japanese Country. Spcls: sushi, teriyaki, yakitori, tempura. Res. nec. L Tues.-Sat. noon-2:30. D Mon.-Fri. 5-11, Sat. 4-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

TEMPLE GARDEN—16 Pell St., 233-5544. Dress opt. Mandarin-Szechuan. Res. nec. L Mon.-Fri. 11:30-3. D Sun.-Fri. 3-midnight, Sat. to 1. Chinese pastry Sat.-Sun. 10:30-3. Complete L & D. **(I-M)** AE, CB, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E). Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M).** AE, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. **(I-M)** AE, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. **(M)** AE, CB, DC, V.

CAFE ESPANOL—172 Bleecker St., 475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, veal Cafe Espanol, paella. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. **(M)** AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.-Sat. 5:30-10:30, Sun. 4:30-10. Closed Mon. **(M-E)** AE, CB, DC, MC, V.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(E)** No Credit Cards.

EL CHARRO—4 Charles St., 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Free 2-hr. parking. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I-M)** AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. International. Spcls: whole fish, gaucho steak, fresh vegetables oriental style. L Mon.-Fri. noon-4. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V.

KING LEE PALACE—33 Greenwich Ave., 989-9060. Casual. Hunan-Mandarin. Spcls: ocean flavor prawns, veal hunan style, sesame chicken. Res. nec. L daily noon-3:30. D Sun.-Thurs. 3:30-midnight, Fri.-Sat. to 2 a.m. **(M)** AE, CB, DC, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

LA TULIPE—104 W. 13th St., 691-8860. Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

MITALI—334 E. 6th St., 533-2508. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11-3:30. D daily 4:30-midnight. Private parties. Complete D. **(I)** AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha with beef chunks, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(M)** No Credit Cards.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

Z RESTAURANT—117 E. 15th St., 254-0960. Casual. Greek. Spcls: moussaka, fried squid, exochiko. L Tues.-Fri. 11:30-3. D Tues.-Fri. 5-11, Sat. 1-11:30, Sun. 1-10:30. Closed Mon. **(I)** AE.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I-M)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chop, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V

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BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. (M) AE, MC, V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Ent. (M) AE, CB, DC, MC, V.

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav-Continental. Spcl: ambassador à la Ziggy (chicken, veal & filet mignon in a wine sauce). L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to 4 a.m. Disco Fri.-Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican-Spanish. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. (I) No Credit Cards.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird D 3-6. (M) AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. (M) AE, CB, DC, MC, V.

HAKUBAI—66 Park Ave., at 38th St., 686-3770. Casual. Japanese. Spcls: sushi, tempura, sukiyaki. Res. sug. L daily noon-2. D daily 6-10. Complete L & D. (M) AE, CB, DC, MC, V.

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. British-Continental. Spcls: roast duckling à l'orange, veal porterhouse steak, Cornish pasty. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Br. Sat.-Sun. noon-4. Pianist Wed.-Sat. & Br Sun. (M) AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11-1 a.m. (M) AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, MC, V.

LA PETITE AUBERGE—116 Lexington Ave., at 28th St., 689-5003. Casual. Provençal dishes in recreation of French inn. Spcl: pigeon aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D daily 5-11. Private party room. (M) AE.

LIMERICK'S—573 Second Ave., bet. 31st & 32nd Sts., 683-4686. Casual. Irish-English. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-4. D daily 4-1 a.m. Br Sat.-Sun. noon-4. Complete L & D. Ent. nightly. (I-M) AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 4-11, Fri.-Sat. to midnight. Guitarist Wed.-Sun. Reduced-rate parking in bldg. (I-M) AE, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. (I-M) AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. (I-M) AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun. (M) AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, veal scaloppine, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

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RESTAURANT DIRECTORY

SHALIMAR—39 E. 29th St., 889-1977/684-8327. Casual. Indian-Pakistani. Spcls: chicken tandoori, chicken karahai kebab, fish masala. Res. sug. Open daily noon-midnight. Complete L & D. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central). 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West**—246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. **(I-M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight. **(M)** AE, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. **(M-E)** AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK STATLER—Seventh Ave. & 33rd St., 736-5000. **Haymarket Restaurant and Fireplace Lounge:** Turn-of-century dining room. Casual. B from 7 a.m. L from 11:30. D 5:30-10. **(M). Penn Bar:** L cocktails until 2. Sun. noon-2 a.m. beverages only. **(I-M). Lobby Bar** B 6:30-10. Beverages 11:30-10 p.m., Sun. from noon. AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(M)** AE, CB, DC, MC, V.

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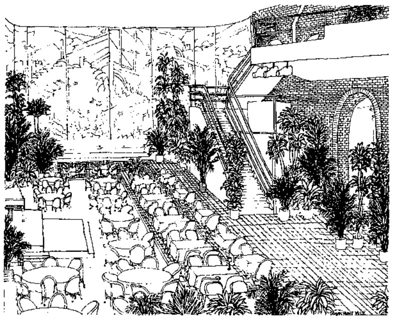

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RESTAURANT DIRECTORY

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-3. Late menu from 10:30 p.m. **(M)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. **(I)** AE, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. **(I-M)** AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St., 759-9720. Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, CB, DC.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. American-French. Spcls: rack of lamb, duckling à l'orange, sole amandine. Open Mon.-Fri noon-4 a.m., Sat & Sun from 5. **(M)** AE, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CHANSONETTE—890 Second Ave., at 47th St., 752-7320. Jacket required. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

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LE MADRIGAL—216 E. 53rd St., 355-0322. Dress opt. French. Spcls: mignon de veau aux morilles, coeur de filet en chemise au poivre vert. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10:30. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

L'OLIVIER—248 E. 49th St., 355-1831. Casual. French. Spcls: braised salmon with apple cider sauce, confit de canard, médaillon de veau with Roquefort cheese sauce. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9 p.m. **(M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. (I) No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

MORMONDO—541 Lexington Ave., bet. 49th & 50th Sts., 935-9570. Dress opt. Italian-Continental. Spcl: steak. L daily 11-4. D daily 6-1 am. Complete D (M) AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, *minced squab soup in bamboo container*. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: *fettuccine Pronto. Res. sug. L Mon.-Fri.* 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. **(M)** AE, DC, MC, V.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br *Sat.-Sun. noon-3.* **(M)** AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St., 832-1128. Formal. Italian-Continental. Spcls: daily game dishes. Res. sug. D only Mon.-Sat. 6-2 a.m. Ent. nightly. Closed Sun. **(M)** AE, CB, DC.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(M)** AE, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Italian. Spcl: veal chop Milanese. Open Mon.-Fri. noon-11:30, Sat.-Sun. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE.

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: *guaranteed prime beef, fresh fish, lobster. Res. sug.* L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. & major holidays. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V.

CELESTIAL EMPIRE—144 W. 46th St., 869-9183. Dress opt. Szechuan-Mandarin. Spcl: crispy fish in chili sauce. Res. sug. Open Mon.-Sat. 11 a.m.-11 p.m. Discount D parking. Closed Sun. (I) AE, MC.

DI PINTO DI BLU—54 W. 45th St., 840-1284, 997-9112. Casual. Continental-Northern Italian. Spcls: hot antipasto, deplumé de veau, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 4-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

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DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt. Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-Fri. noon-3. D daily 3-11. **(I-M)** AE, DC, MC, V.

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English-American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. **(M)** AE, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 7:30. Closed Sun. **(M)** AE, CB, DC, MC.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Closed Sun. **(M)** AE, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2. Complete L & D. Free D parking after 5:30. **(I-M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JINYA SUSHI—1251 Ave. of Americas, at 50th St., (in Exxon Bldg.) 245-4094. Casual. Japanese. Spcls: sushi, sashimi. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10, Sat. to 9:30. Closed Sun. **(M)** AE, CB, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(M)** AE, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V.

POOR RICHARDS—39 W. 53rd St., 581-5472. Casual. American. Spcls: steak magic, chicken & ribs, salads. Open Mon.-Fri. 11:30-8:30. Private parties. **(I)** AE, CB, DC, MC, V.

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RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RENE PUJOL—321 W. 51st St., 246-3023/974-9076. Dress opt. French. Res. nec. L noon-3. D Mon.-Sat. 5-11:30. Complete L & D. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V.

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, *stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11* a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open noon-midnight daily. **(E)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: *paglia e fieno, scaloppine Anna Elisabetta, mignonette* Casino. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ANCHE VIVOLO—222 E. 58th St., 308-0112. Dress opt. Italian. Spcls: zuppa di pesce, veal chop Valdostana, pollo al cognac. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. **Also Vivolo, 140 E. 74th St.,** 737-3533. D only Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.-Fri. noon-midnight, Sat. to 1, Sun. 3-midnight. **(M)** AE, DC, V.

COPENHAGEN—68 W. 58th St., 688-3690. Dress opt. Scandinavian cuisine. Authentic smorgasbord. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Fri. 5-11, Sat. from 4. Closed Sun. & holidays. **(M)** AE, CB, DC, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. **(M)** AE, DC, MC, V.

FONTANA DI TREVI—151 W. 57th St., 247-5683. Dress opt. Italian. Spcl: Roman dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-1 a.m., Sat.-Sun. from 4. **(I-M)** AE, CB, DC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 a.m.-9 p.m., Sat.-Sun. 10 a.m.-9 p.m. **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

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AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

BISTRO DO BRASIL—1371 First Ave., at 74th St., 734-8318. Casual. Brasilian. Spcls: feijoada, camaroa à paulista. Res. sug. L daily noon-3. D Sun.-Thurs. 6-11, Fri.-Sat. to midnight. Pianist Fri.-Sun. **(M)** AE, DC.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Formal. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **Seafood Room:** Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. **(M-E)** AE, DC.

DIVINO RISTORANTE—1556 Second Ave., bet. 80th & 81st Sts., 861-1096. Dress opt. Northern Italian. Spcls: vitello tonnato, gnocchi Divino, veal Divino. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 4:30-midnight, Sun. to 10:30. **(I-M)** AE, DC, MC, V.

FOO CHOW—1278 Third Ave., bet. 73rd & 74th Sts., 861-4350. Casual. Mandarin-Szechuan-Hunan-Cantonese dishes. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1, Sun. 1-midnight. House D. **(I-M)** AE, CB, DC, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

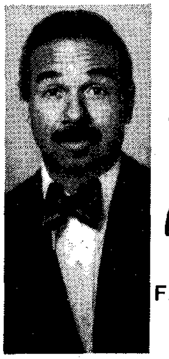
LE JACQUES COEUR—448 E. 79th St., 249-4920. Dress opt. French cuisine. Spcl: seasonal game. Res. sug. D only Tues.-Sun. with seatings at 7 & 9. Closed Mon. **(M-E)** AE, DC, MC, V.

LE LAVANDOU—134 E. 61st St., 838-7987. Formal. French. Spcls: ballotine de red snapper, côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Complete L & D. **(E)** AE.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goujonette of sole, breast of chicken Virginia, steamed shrimp,



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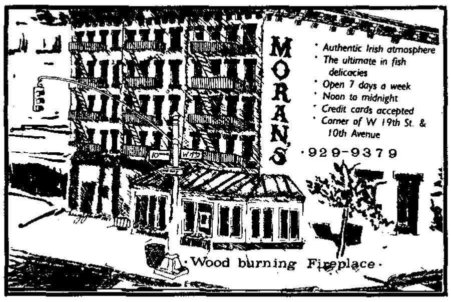

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feuillete of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop *glace de viande.* Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. *Dancing nightly.* Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

RUC—312 E. 72nd St., 650-1611. Casual. Continental. Spcls: boiled beef with dill sauce and dumplings, roast duckling with sauerkraut and dumplings, beef goulash. Res. sug. L Sat.-Sun. noon-5. D daily 5-11. **(I-M)** AE, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private Parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SHABU-SHABU 70—314 E. 70th St., 861-5635. Casual. Japanese. Spcls: sushi, sashimi, teriyaki. Res. sug. D daily 5:30-11:30. **(M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: lemon chicken, chef's special fried shrimp, Szechuan dumplings. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-11, Fri.-Sat. to midnight. **(I-M)** AE, CB, DC, MC, V.

TRE AMICI—1294 Third Ave., bet. 74th & 75th Sts., 535-3416. Dress opt. Italian. Spcls: linguine fra diavolo, beef braciola, veal piccata. Res. sug. D only Sun.-Thurs. 5-midnight, Fri.-Sat. to 2 a.m. Piano bar 8-1, Fri.-Sat. 9-2. **(M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

AESOP'S TABLE—2787 Broadway, at 107th St., 662-0083. Casual. Greek. Spcls: lamb hunter style, moussaka, broiled fresh fish. Res. sug. Open Tues.-Sun. 11:30 a.m.-11:30 p.m. Private parties for 15-70. Closed Mon. **(I)** MC, V.

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, *roast beef, fresh seafood.* D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. American-Continental. Spcls: hamburger, barbecued ribs, mussels marinière. L Mon.-Fri. 11:30-4:30. D Sun.-Thurs. 5-2, Fri.-Sat. to 3. Br Sat.-Sun. 11:30-4:30. Bar open to 4 a.m. Glass enclosed café. Also 540 Second Ave., at 30th St., 684-4207. **(I)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

TOVARISCH—38 W. 62nd St., 757-0168. Casual. Authentic Russian. Spcls: caviar, Siberian pelmeny, shashlyk, chicken kiev. Res. nec. L Mon.-Sat. 11:30-2:30. D Mon.-Sat. 5-10. S 10-11:45. Closed Sun. **(M)** AE, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

TOMMASO'S RESTAURANT—1464 86th St., 236-9883. Casual. Continental-Italian. Spcl: coniglio piccante con polenta. Res. sug. D Tues.-Thurs. 4-11, Fri.-Sat. to 1 a.m., Sun. noon-10. Closed Mon. **(I-M)** AE, CB, DC.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. **(M)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—*Flushing,* 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

EL INCA—Jackson Heights, 85-01 Roosevelt Ave., 672-7756. Jacket required. Spanish-Continental. Spcls: paella Valencianna, Ecuadorian rice, seafood casserole. Res. sug. Open Mon.-Fri. noon-midnight, Sat. 1 p.m.-3:30 a.m., Sun. to 1 a.m. Private parties. Ent. nightly. **(M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. **(I-M)** AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
Call for latest information as to when and where They're playing

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 4/20, June Millington Band with Mary Watkins, Linda Tillary, Vickie Randle & Bernice Brooks. 4/21, 22, Roy Buchanan. No credit cards.

CHILIE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 4/23, The Leaves; Lock Allen. 4/24, Mary DeShields; Gizmos. 4/26, Hunts Anderson. AE, CB, DC, MC, V

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., singer pianist Arthur Siegel. Alberta Hunter, Wed.-Sat. at 9 & 11 AE, MC, V.

EDDIE CONDON'S—144 W. 54th St., 265-8277 Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 4/25, Glenn Zottola Quartet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 4/20-25, pianist singer Les McCann, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 4/21, Jim Post. 4/20, 27, Cliff Eberhardt Band. 4/21, Jim Post & Randy Sabien. 4/22, Karen Satin and the Bed Sheets. 4/23, Frank Christian Band. 4/24, Mimi Farina with Banana; David Massengill 4/25, Bill Staines and David Mallet. Shows at 9:30 & 11. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 4/19, 26, Bob Cunningham & Bross Townsend. 4/20, 21, Sathima Bea Benjamin. 4/22, Maggie Swank. 4/23, 24, Maxine Brown. 4/27-5/1, Dakota Staton. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-midnight, Roger Paige Trio. Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 4/21, 28, Guilherme Franco's PE-DE-BOI Samba Band. 4/22, New York Samba Band. 4/23, 24, Randy Weston. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 4/20-24, pianist John Hicks with Ron Carter on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 4/19, 20, 26, 27, Paquito D'Rivera Quintet. 4/21-24, Chico Freeman Group. 4/25, Cecil Taylor Expanded Unit. AE, V

MAGIQUE—1110 First Ave., at 61st St., 935-6060. 4/20, female jazz quintet Alive, at 11 p.m. (doors open at 10). No Credit Cards.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 4/24, Helen O'Connell returns, Mon.-Thurs. at 9 & 11, Fri. & Sat. at 10 & midnight. AE, MC, V

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 4/24, legendary jazz singer Chris Connor, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V

THE OTHER END—149 Bleecker St., 673-7030. 4/20, Grover Kemble & Za Zu Zaz. 4/21, Rio Kawasaki and the Golden Dragon. 4/23, 24, Peggie Blue and Blue Pearl. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 4/19, Scarlet Fever. 4/20, Rita Marley. 4/21, 22, Teardrop Explodes; Pylon. 4/23, 24, Fleshtones. 4/26, 360. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 4/20, Phil Markowitz with Eddie Gomez, Al Foster. 4/21, Jimmy Madison with Tom Harrell. 4/23, 24, Ronald Shannon Jackson and the Decoding Society. 4/25, Jorge Dalto. 4/27, Chuck Loeb and Friends. MC, V

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 4/20, J.Z. Rock. 4/21, No Guitars; Harriet Leider. 4/22, Pedantiks; Bleeding Art. 4/23, Monique & Daddy's Money. 4/24, Stormin Norman & Suzy. 4/25, Kammer Music. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 4/23, Commitment with Jason Hwang, Will Connell Jr., William Parker & Zen Matsura. 4/24, Anthony Davis; James Newton Duets & Solos.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 4/23, 24, Lillias White and Dave Hopkins Trio. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 4/20-24, Billy Harper Quintet. 4/25, 26, Janet Lawson. 4/27-5/1, James Moody. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 4/24, singer Terry Burrell. Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Tues. Bard Park. Wed., Thurs., Sat., Uptown Horns. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. Wed.-Sun. at 8, hypnotist Robert Halpern. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 4/19, 26, Mel Lewis Big Band. 4/20-25, Pharoah Sanders Quartet. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 4/19, 20, Honky Tonk Part 3 with Percy France. 4/21-30, The Countsmen. MC, V.

ZINNO—126 W. 13th St., 924-5182. 4/19-5/1, guitarist John Basile with Michael Moore on bass, music starts at 9:30, except Sun. when guitarist Jean Bertoncini plays from 6:30-11:30. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 4/19-22, The Coulters. 4/23, 24, Johnny Jake Band. 4/25, The Pearl Studs. 4/26, Soozie and High in the Saddle. 4/27-29, The Larry Franklin Band. 4/30, Blackwater. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. 4/19, Commander Cody. 4/21, Joe 'King' Carrasco. 4/22, Martha Reeves. 4/23, 24, Gary P. Nunn & Shawn Colvin. 4/25, Kinky Friedman. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. AE, CB, DC, MC.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. AE, DC, MC, V.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS NY—347 Amsterdam Ave., 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & midnight. MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 4/19-24, comedian Barry Berry and singer Susan Richardson, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. magician Iman. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 4/24, The Irene Hartfield Trio alternating with singer-pianist Tommy Furtado. AE, CB, DC, MC, V

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Pianist-singer Lea Wiley with Bill Pollack on bass, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. AE, V

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V

Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 4/21, 22, 28, Judy Kreston with David Lahm. 4/23, 24, Michael Leslie; Michael Owen. AE, MC, V

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Carnivale Musicale" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. Thru 4/25, comedienne Pudgy, twice nightly 9 & 11:30, except Mon. Upstairs: **El Sultan,** with bellydancers and mid-Eastern

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DARVISH—23 W. 8th St., 475-1600. Middle Eastern restaurant with two floor shows featuring singers and *bellydancers, plus dancing, every night* but Mon. Shows at 10:30 & 1:30. AE, CB, DC, MC, V.

THE DIVE—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. at 10, Sat. 9:30 & 11:30. Cheek-to-cheek dancing between and after shows to the Three Play Orchestra. No Credit Cards.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 4/19-5/29 at 11, Charles Pierce. 4/26, 27 at 8:30, Craig Pomeranz. AE, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 4/22-24, singer Maureen McGovern. Shows at 11. AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

O'NEALS' TIMES SQUARE—147 W. 43rd St., 869-4200. **Broadway:** Thurs.-Sat. at 11, "Annie's" Martin Charnin with Kim Criswell & Sasha Charnin. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *"Forbidden Broadway"*, a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache*. Shows at 8:30 & 11:30. 4/19, Regine Urbach. 4/21, Chicquita Jackson. 4/22, Marnie Andrews. 4/25, Christine Le Paix. 4/26, Kerry Wolf. 4/27, Frances Koll. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" *club restaurant* ($25 *membership*). *Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's "Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II,* French *cabaret revue produced by Peter Jackson. Shows* nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. *Aris San* with Takis Theogilatos, Julie George, Christos Lambropoulos, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

WEST BANK CABARET—407 W. 42nd St., 695-6909. 4/21, 28, "A Festival of Cabaret Entertainment." 4/22, 23, Susan Phelps. 4/24, Christine Ranch. 4/25, 'The Singing Experience'. AE, MC, V.

Hotel Rooms

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short returns, Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Kismet Lounge:** Singer Peter Dean and pianist Buddy Weed. from 6 to midnight, Mon.-Fri. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** *Pianist Ruth Andrews* Fri.-Tues. 6-11, *Bob Gerardi* plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Dance music by the Roger Stanley Trio, Tues.-*Sun.*, 6-12:30 *a.m.* AE, CB, *DC*, MC, V

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Annie Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-*show lounge, thru 5/8, International Fox, Mon.*-Sat. at 9:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 5/1, "More of Loesser" starring Robert Morse, Lynne Thigpen, Liz Callaway, Regina O'Malley, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 5/1, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. **Hideaway:** Pianist/singer George Feyer Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

DENNISES'—137 Franklin St., 925-7822. Continental restaurant. Tues., Wed., Fri. singer-pianist Lily Lisk. Thurs. singer-guitarist Bob Horan. Music starts at 5:30. AE, CB, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Mon.-Tues. singer-pianist Marian Taylor. Wed.-Sat. Nick Michaels. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Continental restaurant. Singer pianist Jorge Rios plays nightly from 7 p.m. AE, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10, pianist-singer Charles Cochran. Wed.-Sun., 10:30-2 a.m., Jimmy Lyon plays. Sun. from 9, The Ruby Braff Trio. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Thru 5/1, pianist-singer Joe Derise, plays Mon.-Sat., 8-*midnight*. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 4/19, Beth Halligan. 4/20, Alice Whitfield. 4/21, Jeffrey Essmann. 4/22, Semina de Laurentis. 4/23, Celeste. 4/24, Edna Manilow. 4/25, Andre Montgomery. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 4/19, 25, 26, Dill Jones, 4/20-24, Art Hodes. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with singer-pianist Mario Leone nightly from 10-2 a.m. AE, MC, V.

LE VERT GALANT—109 W. 46th St., 582-7989. Great French restaurant. Pianist/singer Danny Apolinar in lounge Tues. from 7:30. Johnny & Carlos Duo entertain, Wed.-Sat. from 7:30. AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—79th St. at Third Ave., 628-8814. Continental restaurant. Arnold Nelson and Tony Stephano alternate at the keyboards. AE, MC, DC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8-midnight, Fri.-Sat. 9-1 a.*m*. AE, DC, MC, V.

VILLAGE CORNER—Bleecker St. & LaGuardia Pl., 473-9762. Fri.-Tues., pianist Lance Hayward; Jim Roberts & Friends play Wed. & Thurs. AE, MC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. 4/19, 25-27, Franklin Roosevelt Underwood. 4/20-24, Murray Grand. AE, MC, V

RADIO HIGHLIGHTS

Wed., Apr. 21

2:06/WQXR-AM/FM—Saint-Saens: Sym in A (1850).
3:00/WNCN—C. Stamitz: Oboe Qt in F, Op. 8, #3 (Pierlot, Jarry, Coursier, Tournus).
WNYC—Pfitzner: Palestrina, Act 1.
4:00/WNCN—Albeniz: Iberia (Ansermet).
5:00/WNCN—Vivaldi: Recorder Cto in c (Knekhs/Seipenbusch).
5:06/WQXR-AM/FM—Boccherini: La Musica Notturna di Madrid.
6:30/WNYC—Mahler: Songs of a Wayfarer (Soukupova/Neumann).
7:00/WNCN—Gala Concert From WNCN's New Studio: WNCN inaugurates its new live concert studio tonight with an evening of music played by some of the finest artists from around the world.
8:00/WNYC—USSR: Unveiling the Avant-Garde: **Silvestrov:** Triada. **Grabovsky:** From Japanese Haiku (Seltzer/Sachs).
8:06/WQXR-AM/FM—Rossini: Sonata #6 in D for Strings. Ives: Sym #4.
11:00/WNCN—Mozart: Qt #11 in E-Flat (Amadeus String Qt).
WNYC—Haydn: String Qt, Op. 76, #4 "Sunrise" (Italiano).

Thu., Apr. 22

2:06/WQXR-AM/FM—Vieuxtemps: Violin Cto #5 in a, Op. 37.
3:00/WNCN—Zelenka: Sonata #6 in c (Toubman, Burkle, Carroll, Miller, Pinkham, Toubman).
WNYC—The Music of Irving Fine.
4:00/WNCN—Rossini: Sonata for Strings #1 in G (Auriacombe).
5:06/WQXR-AM/FM—Delius: At Night from Florida Suite.
6:00/WNCN—Telemann: Trio Sonata in B-Flat (Smedvig, Walt, Lindorff).
6:30/WNYC—Bartok: Music for Strings, Percussion & Celesta (Reiner).
7:00/WNCN—Beethoven: Violin & Piano Sonata #7 in c, Op. 30, #2 (Menuhin, Kempff).
8:00/WNYC—Smetana: Trio in g, Op. 15 (Beaux Arts Trio).
8:06/WQXR-AM/FM—Mozart: Sym #33 in E-Flat. **Falla:** El Amor Brujo.
10:00/WNCN—Beethoven: Wellington's Victory, Op. 91 (Ormandy).
11:00/WNCN—Saint-Saens: Septet for Piano, Trumpet & Strings in E-Flat, Op. 65 (Margolin, Fiedler, Kurbatov, Taneyev Qt).
WNYC—Villa-Lobos: Qt for Flute, Oboe, Clarinet & Bassoon (Soni Ventorum).

Fri., Apr. 23

9:00 a.m./WQXR-AM/FM—New York Philharmonic/WQXR Radiothon, continuing all night live from Avery Fisher Hall, with Zubin Mehta & others.
3:00/WNCN—Falla: Vida Breve: Spanish Dance #1 (Gould).
WNYC—An Afternoon of Microtonal Music.
4:00/WNCN—Fux: Cto Grosso in F (Clemencic, Melkus, Sonneck, Schwarz).
5:00/WNCN—M. Haydn: Sym in D: Turkish Suite for Voltaire's "Zaire" (Mackerras).
7:00/WNCN—Brahms: Alto Rhapsody, Op. 53 (Ferrier/Krauss).
7:30/WNYC—Albert Coates Centennial Program, featuring vocal stars Melchior, Leider, Chaliapin & others. With host Barton Wimble, producer, & Andrew Porter, music critic.
8:00/WNCN—Soler: Fandango in d (Kipnis).
9:00/WNCN—Ravel: Gaspard de la Nuit; sonatine (Thibaudet). Recorded at the 92nd St. YM-YWHA.
11:00/WNCN—Ries: Trio for Piano, Clarinet & Cello in B-Flat, Op. 28 "Grand Trio" (Hoogland, Honingh, Bylsma).
WNYC—Berg: 4 Pieces for Clarinet & Piano (Campbell).

Sat., Apr. 24

6:00 a.m./WQXR-AM/FM—New York Philharmonic/WQXR Radiothon, continuing all night live from Avery Fisher Hall, with Zubin Mehta & others.
10:00 a.m./WNCN—Bach: Easter Cantata: Chorale (Stokowski).
WNYC—Bruno Walter, conductor.
11:00 a.m./WNCN—Grieg: Norwegian Dance #1 in d, Op. 35 (Leppard).
1:00/WNCN—Beethoven: Sym #9 in d, Op. 125 "Choral" (Harper, Watts, Young, McIntyre/Stokowski).
WNYC—Cimarosa: Cto for 2 Flutes (Galway, Walker/Myung-Whun Chung).
3:00/WNCN—Debussy: Images pour orchestre (Ansermet).
WNYC—Hellermann: 3 Weeks in Cincinnati in December.
4:00/WNCN—Beethoven: Piano Sonata #22 in F, Op. 54 (Kempff).
6:00/WNCN—Gibbons: Royal Pavane (Philip Jones Brass Ensemble).
8:00/WNCN—Haydn: Piano Sonata #54 in G (Brandis, Uberschaer, Bottcher).
11:00/WNCN—Copland: Nocturne (L. Kaufman, Copland).
WNYC—Corelli: La Follia (Bruggen).

Sun., Apr. 25

6:00 a.m./WQXR-AM/FM—New York Philharmonic/WQXR Radiothon, continuing until 9:00 p.m. live from Avery Fisher Hall, with Zubin Mehta & others.
10:00 a.m./WNCN—Boccherini: Guitar Qnt in e (P. Romero, Academy of St. Martin Chamber Ensemble).
WNYC—Beethoven: Cello & Piano Sonatas; Violin, Cello & Piano Cto in C, Op. 56.
11 a.m./WNCN—Beethoven: Cello & Piano Sonata #1 in F, Op. 5, #1 (Noras, Riguto).
1:00/WNCN—Mozart: Serenade #13 in G "Eine kleine Nachtmusik" (Leppard).
3:00/WNCN—Glazounov: Piano Sonata #1 in b-flat, Op. 74 (Kuerti).
WNYC—Divertissement: The riches of the French Baroque; Performances by Concert Royal, Drew Minter, Ann Monoyios; Guest: James Richman, harpsichordist & director of Concert Royal.
4:00/WNCN—Parma: Italian Renaissance Lute Music (Ragossnig).
5:00/WNCN—Sibelius: Finlandia, Op. 26 (Stokowski).
6:00/WNCN—Liszt: Die Loreley (Dichter).
WNYC—Frick Collection Concert: The Musical Offering (Lenski, Vogel, Munday, Seykora, Mabee).
7:00/WNCN—Haydn: Vera Costanza (Norman, Donath, Ahnsjo, Trimarchi, Ganzarolli/Dorati).
8:00/WNYC—Lalo: Symphonie espagnole for Violin & Orch, Op. 21 (Mintz/Slatkin).
9:06/WQXR-AM/FM—Leoncavallo: Pagliacci. **Mascagni:** Cavalleria Rusticana.
11:00/WNYC—Chopin: Cello Sonata, Op. 65 (Rostropovich).

Mon., Apr. 26

2:06/WQXR-AM/FM—Dukas: Sym in C.
3:00/WNCN—Franck: Les Eolides (Freeman).
WNYC—Composers as interpreters: **Ives, Prokofiev, Webern &** others.
4:00/WNCN—Albinoni: Violin Cto in D (Ayo, I Musici).
5:06/WQXR-AM/FM—Rossini: La Regata Veneziana from Soirees Musicales.
6:00/WNCN—Rubinstein: Viola & Piano Sonata in f, Op. 49 (Maly, Krepelova).
6:30/WNYC—Debussy: Images for Orch (Ansermet).
7:00/WNCN—Leoncavallo: Zaza: Mamma? Io non l'ho avuta mai (Caballe/Santi).
8:00/WNCN—Brahms: Piano Cto #2 in B-Flat, Op. 83 (pollini/Abbado). Simulcast with WNET/Channel 13.
WNYC—Poulenc: 2 Marches & Intermede (Pretre).
8:06/WQXR-AM/FM—Fiala: Cto #1 in E-Flat for 2 Horns & Orch.
9:00/WNCN—Beethoven: Qt #1 in F, Op. 18, #1 (Juilliard String Qt). Recorded at the 92nd St. YM-YWHA.
9:06/WQXR-AM/FM—Mozart: Sym #25 in G (Masur).
11:00/WNCN—Antes: Trio #1 in E-Flat, Op. 3 (Fine Arts Qt).

Tue., Apr. 27

2:06/WQXR-AM/FM—Verdi: 4 Sacred Songs.
3:00/WNCN—Stravinsky: Scherzo a la Russe; Fireworks & Tango (Dorati).
WNYC—Nancarrow: Studies for Player Piano.
4:00/WNCN—Poulenc: Flute & Piano Sonata (Fried, O'Riley).
5:00/WNCN—Milhaud: Viola & Piano Sonata #1 on anonymous 18th Cent. themes (Zaslav Duo).
5:06/WQXR-AM/FM—Brahms: Rondo (Allegro) from Serenade #1 in D, Op. 11.
6:30/WNYC—Bruch: Serenade for Violin & Orch (Accardo).
7:00/WNCN—Delius: Irmelin: Prelude; Brigg Fair (Beecham).
8:00/WNYC—Inspired by Painting: **Respighi:** Trittico botticelliano (Marriner).
8:06/WQXR-AM/FM—Weber: Clarinet Cto #2 in E-Flat, Op. 74.
9:00/WNCN—Schubert: Sym #4 in c "Tragic" (Weller).
11:00/WNCN—Pleyel: Duet for Violin & Viola in B-Flat, Op. 44, #2 (Rosoff, Coletta).
WNYC—Telemann: Cto de camera in g (Boeke, Harnoncourt).

Unless otherwise indicated, all times are p.m. and all stations are FM.

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U UPTOWN 212-942-7200
W WOMETCO (WHT). 800-631-7800

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Wed/**Movie:** Andrew's Raiders, Part I.
Fri/Mixed Nuts
S Thu/Jonathan Winters and Ruth Buzzi
Tue/Ida Makes a Movie

6:25
4 Today
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News
Mon/Inside Albany
H Thu/**Movie:** Andrew's Raiders, Part II.
Mon/Mixed Nuts
Tue/**Movie:** Hot Lead and Cold Feet
S Thu,Tue/**Movie:** Rainbow

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Wed/Red Skelton's Funny Faces
S Mon/Ida Makes a Movie

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/ Washington Mainstream
H Thu/**Movie:** *Manganinnie*
Mon/**Movie:** The Ordeal of Patty Hearst
S Wed/Showtime
Fri/**Movie:** Oh, God!
Mon/**Movie:** Dan Guard Ace

8:00
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Wed/**Movie:** Hot Lead and Cold Feet
S Wed/**Movie:** The Nude Bomb
Thu/**Movie:** Little Miss Marker
Tue/**Movie:** Xanadu

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy
H Fri/Patton - The Man Behind the Myth
Tue/**Movie:** Smokey Bites the Dust

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 Instructional School Service through 3 p.m.
H Thu/Flashback: Fire at the Cocoanut Grove
Fri/Twenty-Five Years of Jerry Lee - A Celebration

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
S Wed,Fri,Mon/Aerobicize

10:00
2 One Day at a Time
4 Wed-Fri/Regis Philbin
Mon,Tue/Diff'rent Strokes
5 Waltons
9 Romper Room
11 Civic Programming
13 Instructional programming thru 4 p.m.
H Wed/Twenty-Five Years of Jerry Lee - A Celebration
Thu/Table Settings
Fri/**Movie:** The Last Chase
Mon/**Movie:** 1941
Tue/**Movie:** Take This Job and Shove It
S Wed/**Movie:** Mr. Buddwing
Thu/**Movie:** Little Miss Marker
Fri/**Movie:** Don't Go Near the Water
Mon/**Movie:** The Gazebo
Tue/**Movie:** Betrayed

10:30
2 Alice
4 Wed-Fri/Blockbusters
Mon,Tue/Wheel of Fortune
W Wed/Bobby Vinton
Thu/**Movie:** Hangar 18
Fri/**Movie:** From Hell to Victory
Mon/**Movie:** Cafe Express
Tue/**Movie:** 3 Warriors

11:00
2 Price Is Right
4 Wed-Fri/Wheel of Fortune
Mon,Tue/Texas
5 Hour Magazine
7 Love Boat
9 John Davidson
11 Medical Center
H Wed/**Movie:** Boxing's Best: Grudge Fights

11:30
4 Wed-Fri/Battlestars
H Thu/What On Earth?
W Wed/**Movie:** Mine and Minotaur

11:45
S Mon/**Movie:** Chapter Two

12 NOON
2 Password Plus
4 Doctors
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Wed/**Movie:** Gigi
Thu/**Movie:** Despair
Fri/**Movie:** Take This Job and Shove It
Mon/The Strange Death of the Desert Fox
Tue/Twenty-Five Years of Jerry Lee - A Celebration
S Wed/**Movie:** Stir Crazy
Thu/**Movie:** Murder Among Friends
Fri/**Movie:** Why Shoot the Teacher?
Tue/**Movie:** Network

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition
H Mon/**Movie:** The Earthling

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Tic Tac Dough
11 700 Club
H Tue/Time Was. . .the 50's

1:30
2 As the World Turns
5 Love American Style
9 Pitfall

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Odd Couple
H Wed/Vanities
Thu/**Movie:** The Big Red One
Fri/**Movie:** Hard Country
Tue/**Movie:** The Last Chase
S Wed,Fri,Mon/Aerobicize
Thu/**Movie:** Chapter Two
Tue/**Movie:** I'll Cry Tomorrow

2:30
2 Capitol
5 Bewitched
9 Match Game
11 Magic Garden
H Mon/Flashback: Fire at the Cocoanut Grove
S Wed/**Movie:** Hugo Hippo
Fri/**Movie:** Mr. Buddwing
Mon/**Movie:** The Nude Bomb

3:00
2 Guiding Light
4 Wed-Fri/Texas
Mon,Tue/CHiPs
5 Get Smart
7 General Hospital
9 Bonanza
21 Lilias, Yoga and You

3:30
5 Brady Bunch
11 Tom and Jerry
21 Villa Alegre
H Thu/**Movie:** Nobody's Perfekt
Mon/**Movie:** Table Settings

4:00
2 Barnaby Jones
4 Wed-Fri,Mon/Mary Tyler Moore
Tue/**Special:** I Don't Know Who I Am. An adopted girl looks for her real parents.
5 Gilligan's Island
7 Edge of Night
9 Wed/**Movie:** Shadow of a Doubt (1943). Teresa Wright, Joseph Cotten. Alfred Hitchcock's brilliant thriller about a small-town California family and the criminal among them.
Thu/**Movie:** Strangers on a Train (1951). Farley Granger, Robert Walker. Dazzling Hitchcock murder mystery. Every scene a gem.
Fri/**Movie:** Psycho (1960). Anthony Perkins, Janet Leigh. The best horror film ever made, raising the genre to fine art. Hitchcock at the peak of his powers.
Mon/**Movie:** The Fly (1958). Vincent Price, Patricia Owens. Creative fifties sci-fi with a man and a fly switching parts.
Tue/**Movie:** Destination Saturn (1939). Buster Crabbe, Constance Moore. Edited version of the Buck Rogers serial.
11 Scooby Doo
13 Sesame Street
21 Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
H Thu/Flashback: Fire at the Cocoanut Grove
Fri/Red Skelton's Funny Faces
Tue/Boxing's Best: Grudge Fights
S Wed,Mon/**Movie:** Dan Guard Ace

4:30
4 Dark Shadows
5 What's Happening
7 Wed/Afterschool Special
Thu,Fri,Mon,Tue/People's Court
11 Good Times
21 Electric Company
S Thu/**Movie:** Rainbow
Fri/**Movie:** Invaders From the Deep
Tue/**Movie:** Rainbow

5:00
2 **4** **7** News
5 Bionic Woman
11 Little House on the Prairie
21 Sesame Street
31 Wed/Brooklyn College Presents
Thu/Life on Earth
Mon/To be announced
Tue/Are You Listening?
H Wed/**Movie:** Andrew's Raiders. Part I.
Thu/**Movie:** Andrew's Raiders. Part II.
Fri/Red Skelton's Funny Faces
Mon/**Movie:** Manganinnie
Tue/**Movie:** Hot Lead and Cold Feet

5:15
13 Mister Rogers' Neighborhood

5:30
31 Tue/Checking It Out

5:45
S Mon/**Movie:** Chapter Two

Evening, Apr. 21–23 and 26–27

Wed., Apr. 21

6:00
2 **4** **7** News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 Getting to know Me.
31 Brooklyn College Presents
H **Movie:** Hot Lead and Cold Feet
S Showtime's Hollywood

6:30
11 Barney Miller
13 N.J. Nightly News
21 Motorweek
31 City Comment
S **Movie:** The Nude Bomb

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 **Baseball:** Mets vs. Chicago Cubs
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Up and Coming

8:00
2 CBS Reports: People Like Us
4 Real People
5 PM Magazine
7 Greatest American Hero
11 To be announced
13 Media Probes
21 Murder Most English
31 Youth Unemployment: A Question of Survival
H **Movie:** Gigi
S Bizarre
W **Movie:** Sunday Lovers

8:30
5 Carol Burnett
11 **Baseball:** Yankees vs. Chicago White Sox

13 Mark Russell Comedy Special
S Laff-a-Thon

9:00
2 WKRP in Cininnati
4 Facts of Life
5 Merv Show
7 Fall Guy
13 Middletown
21 Alfred Hitchcock
31 Humanities Through the Arts
S Jonathan Winters and Ruth Buzzi
U **Movie:** I Hate Blondes

9:30
2 Baker's Dozen
4 Teachers Only
21 Doctor in the House
31 American Story
S **Movie:** The Last Married Couple in America

10:00
2 Baryshnikov in Hollywood
4 Quincy
5 11 News
7 New Closeup
13 Thinking Twice About Nuclear War
21 Austin City Limits
31 Japan: Living/Changing Tradition
H **Movie:** Caddyshack

10:10
9 Kiner's Korner

10:15
W **Movie:** The Postman Always Rings Twice

10:30
9 Entertainment Tonight
31 Understanding Human Behavior

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
U **Movie:** I Hate Blondes

11:30
2 **Movie:** To be announced
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Ironside
11 News
13 Masterpiece Theatre: Love in a A Cold Climate
21 Captioned News
31 American Story
S **Movie:** Stir Crazy

11:40
H Twenty-Five Years of Jerry Lee- A Celebration

11:45
13 I Remember Nelson

12 MIDNIGHT
7 Love Boat
11 Saturday Night
21 Latenight
31 Japan: Living/Changing Tradition

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Beyond the Law (1973). Lee Van Cleef, Antonio Sabato. A sheriff has a curious past and a questionable future. Spaghetti Western fun and a great Van Cleef performance.
11 Star Trek
31 Understanding Human Behavior
W **Movie:** Nighthawks

12:40
H **Movie:** Happy Birthday to Me

1:00
5 Rat Patrol
9 Twilight Zone

1:10
7 **Movie:** Moonfire (1970). Richard Egan, Sonny Liston. The story of an ex-Nazi who lives like a king in Mexico, surrounded by highwaymen and cut-throats.

1:30
4 Here's Lucy
5 Love American Style
11 News
S **Movie:** Texas Lightning

1:55
2 **Movie:** Twenty Plus Two (1961). David Janssen, Jeanne Crain, Dina Merrill.

2:00
4 Mary Tyler Moore
5 **Movie:** Brief Encounter (1974). Richard Burton, Sophia Loren. Two unhappily married strangers have an affair in David Lean's elegant romance.
9 Joe Franklin
11 **Movie:** Lonely Are the Brave (1962). Kirk Douglas, Gena Rowlands. A quixotic cowboy in a modern age is given the martyr treatment. Intriguing.

2:30
4 Millionaire
H **Movie:** Terror Train

3:00
9 **Movie:** The Divided Heart (1954). Alexander Knox, Cornell Borchers. An adopted child's mother wants him back. Intelligently made custody trial drama.

3:05
S Laff-a-Thon

3:20
7 News

3:35
S Bizarre

3:56
2 **Movie:** Heat of Anger (1971). Susan Hayward, Lee J. Cobb.

4:00
11 Hazel

3:50
S **Movie:** The Last Married Couple in America

4:10
H Video Jukebox

4:30
11 Abbott and Costello

4:40
H **Movie:** The Last Married Couple in America

5:00
11 Biography

5:30
9 Morning Stretch
11 Black Conversations

Thu., Apr. 22

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Laverne & Shirley
13 Dick Cavett
21 Getting to Know Me
31 N.Y.U. Broadcast Lab
H **Movie:** Manganinnie
S **Movie:** Little Miss Marker

6:30
11 Barney Miller
13 N.J. Nightly News
21 Sport Fishing
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Bill Cosby on Prejudice
H What on Earth?

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 No Soap, No Radio
9 Texas Country Music Special
11 **Movie:** Moving Violation (1976). Stephen McHattie, Kay Lenz. Evil rednecks with the law in their own hands.
13 New York & Co.
21 Women's Digest
31 Black Stream
H **Movie:** The Big Red One
S **Movie:** Murder Among Friends
W Rod Stewart

8:30
5 Healthbeat
7 Mork and Mindy
13 Sneak Previews
21 Top of the World

9:00
2 Cagney & Lacey
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
13 **Movie:** Blithe Spirit (1945). Rex Harrison, Constance Cummings, Kay Hammond, Margaret Rutherford. A woman who died comes back as a ghost to haunt her husband and his new wife.
21 Sneak Previews
31 It's Everybody's Business
U **Movie:** Tess

9:30
4 Gimme a Break
7 Taxi
21 Media Probes
31 Contemporary Health Issues
W **Movie:** Manhattan

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
21 Matters of Life and Death
31 American Government Survey
H **Movie:** Lady Sings the Blues
S **Movie:** Gallagher

10:30
9 Apple Polishers
11 News
21 Tony Brown's Journal
31 It's Everybody's Business

10:35
13 Remembering the Holocaust

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
S **Movie:** Wild and Beautiful on Ibiza
U **Movie:** Tess

11:30
2 **Basketball:** NBA Playoff
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
13 American Playhouse: Weekend
21 Captioned News
31 American Government Survey
W **Movie:** How to Succeed in Sex Without Really Trying

12 MIDNIGHT
7 Vegas
9 **Movie:** The Delta Factor (1970). Christopher George, Diane McBain. Mickey Spillane private eye story.
21 Latenight

12:30
4 Late Night with David Letterman
5 Get Smart
11 Star Trek
H **Movie:** Willie and Phil
S **Movie:** The Postman Always Rings Twice

1:00
5 Rat Patrol

1:10
7 **Movie:** Forever Young, Forever Free (1976). Jose Ferrer, Karen Valentine. A close friendship is formed between a white orphan boy and a black herdboy.

1:30
4 Here's Lucy
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** Dragoon Walls Massacre (1957). Barry Sullivan, Dennis O'Keefe. Cops and robbers join against the Indians in the Old West.
9 Joe Franklin
11 **Movie:** Fame Is the Name of the Game (1966). Tony Franciosa, Jill St. John. Franciosa is a magazine writer.

2:23
2 **Movie:** A Life for a Life (1973). James Stewart, William Windom.

2:30
4 Millionaire
11 To be announced
H Don Rickles and his Wise Guys
S **Movie:** Up in Smoke

3:00
7 News
9 **Movie:** The Hero (1972). Richard Harris, Romy Schneider. An Israeli soccer player decides whether to retire.

3:52
2 **Movie:** Cry Panic (1974). John Forsythe, Anne Francis.

3:55
H **Movie:** Used Cars

4:00
11 Hazed
S **Movie:** Gallagher

4:30
9 Let's Make a Deal
11 Abbott and Costello

5:00
11 Biography

5:15
S **Movie:** Chapter Two

5:30
9 Morning Stretch
11 Open Mind

Fri., Apr. 23

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 Getting to Know Me
31 Brooklyn Magazine
H The Remarkable Rocket
S **Movie:** Oh, God!

6:30
11 Barney Miller
13 N.J. Nightly News
21 Old Houseworks
31 City Comment
H **Movie:** Mr. Sycamore

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 From Jumpstreet
U **Movie:** The Odd Angry Shot

7:30
2 In Search of. . . The Aztec Conquest
4 Family Feud
5 All In The Family
7 Here's Richard
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 South by Northwest

8:00
2 Dukes of Hazzard
4 Joke Book
5 PM Magazine
7 That's Incredible
9 **Movie:** John Goldfarb, Please Come Home (1965). Shirley MacLaine, Peter Ustinov. An Arab sheik trains his own football team to beat Notre Dame.
11 **Baseball:** Detroit Tigers vs. Yankees
13 Washington Week in Review
21 Cousteau Odyssey: The Nile
31 American Short Story
H **Movie:** Take This Job and Shove It
S **Movie:** The Mountain Men
W **Movie:** Final Conflict

8:30
4 Chicago Story
5 Carol Burnett
13 Wall $treet Week

9:00
2 Dallas
5 Merv Show
7 Fridays
13 Creativity With Bill Moyers
21 **Movie:** My Lucky Star (1942). Sonja Henie, Cesar Romero.
31 Middletown
U **Movie:** Funhouse

9:30
13 Inside Story

10:00
2 Falcon Crest
4 McClain's Law
5 News
7 Strike Force
9 Meet the Mayors
13 The New Immigrants
31 To be announced
H Twenty-Five Years of Jerry Lee- A Celebration
S Madame in Manhattan
W **Movie:** Cafe Express

10:30
9 N.Y. Report
11 News
13 Matters of Life And Death
21 Chinese Americans - The Second Century

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 L.I. Newsview
H **Movie:** Stir Crazy
S Bizarre
U **Movie:** The Octagon

11:30
2 **Basketball:** NBA Playoff
4 Tonight Show
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 **Movie:** Blithe Spirit (See Thu., 9 p.m.)
21 Captioned News
S **Movie:** Network
W **Movie:** Alice in Wonderland

12 MIDNIGHT
7 Fridays
21 Latenight

12:30
4 Best of SCTV Network
5 America's Top Ten
9 **Movie:** Horror Hotel (1963). Christopher Lee, Dennis Lotis. They check in, but.
11 Star Trek

12:45
W **Movie:** Ordinary People

12:55
H **Movie:** Hard Country

1:00
5 Sha Na Na
U **Movie:** Truck Stop

1:30
5 Love American Style
7 **Movie:** Scott Joplin: King of Ragtime (1977). Billy Dee Williams, Clifton Davis. The grim

SOLUTIONS TO LAST WEEK'S PUZZLES

■	D	O	U	B	L	E	C	R	O	S	S	E	R	■
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TELEVISION

story of this turn-of-the-century composer's life from his beginning at the whorehouses to his death.
9 News
11 News
S **Movie:** Deadly Games

2:00
2 **Movie:** Frankenstein: The True Story (1973). James Mason.
4 Mary Tyler Moore
5 **Movie:** Goodbye Again (1961). Ingrid Bergman, Yves Montand. If love stinks, this movie proves it. Tears galore as a middle-aged woman makes the wrong choices with her men.
9 Joe Franklin
11 **Movie:** The Art of Love (1965). James Garner, Dick Van Dyke. Hollywood farce about an American artist in Paris. Mild fun.

2:30
4 Millionaire

2:40
H **Movie:** Hollywood Knights

3:00
9 **Movie:** Big Combo (1955). Cornell Wilde, Richard Conte. Police after the mob. Nicely made.

3:05
S **Movie:** Why Shoot the Teacher?

3:20
7 News

4:00
11 Hazel

4:15
H **Movie:** The Last Chase

4:30
11 Abbott and Costello

4:45
S Madame in Manhattan

5:00
11 Best of Groucho

5:30
5 Underdog
11 Biography

5:35
9 **Movie:** The Gay Falcon (1941). George Sanders, Wendy Barrie. The Falcon after jewel thieves.

Mon., Apr. 26

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne & Shirley
13 Dick Cavett
21 Getting to Know Me
31 All About TV

6:30
11 Barney Miller
13 N.J. News
21 Woodwright's Shop
31 City Comment
H What on Earth?

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked for It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Rebop
H **Movie:** Gigi

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Havoc
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 American Short Story: A Soldier's Home

8:00
2 Private Benjamin
4 **Movie:** Side by Side: The True Story of the Osmond Family. Starring Marie Osmond and Joseph Bottoms.
5 PM Magazine
7 Today's FBI
9 Hollywood
11 **Special:** A Woman Called Golda. Ingrid Bergman stars as Golda Meir in this two-part documentary-drama. Also starring Anne Jackson, Leonard Nimoy, Ned Beatty.
13 Great Performances: Brahms Piano Concerto No. 2 in B-Flat Major
21 Middletown
S Lola Falana - First Lady of Las Vegas
W **Movie:** Nighthawks

8:30
2 Report To Murphy
5 Carol Burnett
31 Afro-American Perspectives

9:00
2 M*A*S*H
5 Merv Show
7 **Movie:** The Babysitter (1980). Patty Duke Astin, William Shatner, Quinn Cummings. A chiller about a charming babysitter who infiltrates a family.
9 **Movie:** Dollars (1971). Warren Beatty, Goldie Hawn. Slick and entertaining account of the perfect crime: robbing the crooks. Good detail and charismatic performances.
13 Ian McKellan Acting Shakespeare
21 Life On Earth
31 Humanities Through the Arts
H **Movie:** Willie and Phil
S **Movie:** Cheech and Chong's Next Movie
U **Movie:** Jade Claw

9:30
2 Making The Grade
31 American Story

10:00
2 Lou Grant
4 Debby Boone. . .One Step Closer
5 11 News
21 Creativity with Bill Moyers
31 Japan: Living/ Changing Tradition
H **Movie:** The Mountain Men
W **Movie:** The Visitor

10:30
11 News
13 Pavarotti At Juilliard
21 Fast Forward
31 Understanding Human Behavior

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through the Arts
H Table Settings
S **Movie:** The Nude Bomb
U **Movie:** Truck Stop
W **Movie:** The Harder They Come

11:30
2 Quincy
4 Best of Carson
5 Starsky & Hutch
7 Nightline
9 Ironside
11 Saturday Night
13 Middletown
21 Captioned News
31 American Story

11:45
W **Movie:** The Lovers

12 MIDNIGHT
7 **Movie:** The Death of Ocean View Park (1979). Mike Connors, Diana Canova, Martin Landau. A powerful hurricane turns a seaside amusement park into a nightmare of fire, explosion and uncontrolled panic.
21 Latenight
31 Japan: Living/ Changing Tradition

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** Blood and Black Lace (1965). Cameron Mitchell, Eva Bartok. A sex-murderer is on the loose.
11 Star Trek
H **Movie:** Up the Academy
S **Movie:** Willie and Phil

12:40
2 Columbo

1:00
5 Rat Patrol

1:30
4 Here's Lucy
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 Best of Midday
9 Joe Franklin
11 **Movie:** Tammy Tell Me True (1961). Sandra Dee, John Gavin. Maudlin story about becoming a woman in college.
H **Movie:** Caddyshack

2:15
7 **Movie:** Sidecar Racers (1975). Ben Murphy, Wendy Hughes. A young American in Australia takes up the dangerous sport of sidecar racing.

2:18
2 **Movie:** Get Christie Love! (1974). Teresa Graves, Harry Guardino.

2:30
4 Millionaire
S **Movie:** The Mountain Men

3:00
9 **Movie:** Cottage to Let (1941). Alistair Sim, John Mills. British espionage.

3:20
5 Off The Set

3:40
H **Movie:** Happy Birthday to Me

3:45
7 News

3:47
2 **Movie:** Murder or Mercy (1974). Melvyn Douglas, Bradford Dillman.

4:00
11 Hazel

4:10
7 News

4:15
S **Movie:** Cheech and Chong's Next Movie

4:30
11 Abbott and Costello

5:00
11 Biography

5:30
11 Watch on Washington
H Flashback: Fire at the Cocoanut Grove

Tue., Apr. 27

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Laverne and Shirley
13 Dick Cavett
21 Getting to Know Me
31 Women: NY Edition
S **Movie:** Xanadu

6:30
11 Barney Miller
13 N.J. News
21 Victory Garden
31 City Comment

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Watch Your Mouth
H Red Skelton's Funny Faces

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer Report
21 L.I. Newsview
31 Comments

8:00
2 Q.E.D.
4 Bret Maverick
5 PM Magazine
7 Happy Days
9 **Movie:** That's the Way of the World (1976). Harvey Keitel, Ed Nelson. Organized crime and the record business.
11 **Baseball:** California Angels vs. Yankees
13 Saudi Arabia
21 Brideshead Revisited
31 To be announced
H **Movie:** Smokey Bites the Dust
S **Movie:** Gigi
W **Movie:** From the Life of the Marionettes

8:30
5 **Special:** Chicken. A bully changes his way of

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life when confronted for the first time with kindness.
❼ Laverne & Shirley
㉛ Tony Brown's Journal

9:00
❷ **TV Movie:** The Jayne Mansfield Story (1981). Loni Anderson, Arnold Schwarzenegger.
❹ Flamingo Road
❺ Merv Show
❼ Three's Company
⓭ American Playhouse: Private Contentment
㉑ Masterpiece Theatre: Love in a Cold Climate
㉛ It's Everybody's Business
🅤 **Movie:** I Hate Blondes

9:30
❼ Too Close for Comfort
㉛ Contemporary Health Issues
🅗 Don Rickles and his Wise Guys

10:00
❹ Shape of Things
❺ News
❼ Hart to Hart
❾ Peter Marshall Salutes the Big Bands
㉑ L.I. Speakout
㉛ American Government Survey
🅢 **Movie:** Seven
🅦 Bobby Vinton

10:30
❾ Latin New York
⓫ News
⓭ To be announced
㉛ It's Everybody's Business

11:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Benny Hill
⓫ News
⓭ Dick Cavett
㉑ L.I. Newsview
㉛ Contemporary Health Issues
🅗 **Movie:** Ruckus
🅤 **Movie:** The Odd Angry Shot
🅦 **Movie:** High Heels

11:30
❷ Alice
❹ Tonight
❺ Starsky & Hutch
❼ Nightline
❾ Maude
⓫ Saturday Night
⓭ **Movie:** Play It As It Lays (1972). Tuesday Weld, Anthony Perkins, Tammy Grimes. A story about the neglected wife of a self-centered film director, based on Joan Didion's best selling book.
㉑ Captioned News
㉛ American Government Survey

11:45
🅢 **Movie:** The Last Married Couple in America

12 **MIDNIGHT**
❷ WKRP In Cincinnati
❼ Fantasy Island
❾ Racing from Roosevelt
㉑ Latenight

12:30
❷ McCloud
❹ Late Night with David Letterman
❺ Get Smart
❾ **Movie:** Powder River (1957). Rory Calhoun, Cameron Mitchell. A man becomes marshal after his friend is killed while mining in the Old West.
⓫ Star Trek

12:40
🅗 **Movie:** The Last Married Couple in America

12:45
🅦 **Movie:** Cry Uncle

1:00
❺ Rat Patrol

1:10
❼ **Movie:** Casanova's Big Night (1954). Bob Hope, Joan Fontaine, Basil Rathbone. A meek tailor's apprentice masquerades as Casanova.

1:30
❹ Here's Lucy
❺ Love American Style
⓫ News
🅢 **Movie:** Network

2:00
❹ Mary Tyler Moore
❺ **Movie:** And Soon the Darkness (1971). Pamela Franklin, Sandor Eles. A sex murderer on the loose in France.
❾ Joe Franklin
⓫ **Movie:** Split Second to an Epitaph (1963). Raymond Burr, Joseph Cotten. Burr is Ironside, chief of detectives.

2:23
❷ **Movie:** A Gunfight (1971). Kirk Douglas, Johnny Cash.

2:25
🅗 **Movie:** The Mountain Men

2:30
❹ Millionaire

2:50
❼ News

3:00
❾ **Movie:** Vivacious Lady (1938). Ginger Rogers, James Stewart. A college professor marries a night club singer and attempts to get his family's approval. Pleasant comedy.

3:30
🅢 **Movie:** Seven

4:00
⓫ Hazel

4:05
🅗 **Movie:** The Shining

4:08
❷ **Movie:** Lola in Lipstick (1968). Ed Begley, Dana Wynter, Susan St. James.

4:30
⓫ Abbott and Costello

5:00
⓫ Biography

5:15
🅢 **Movie:** Gigi

5:30
⓫ Suburban Closeup

Weekend, Apr.24-25

Sat., Apr. 24

6:00
❺ Patterns For Living
⓫ Barbapapa
🅗 Video Jukebox
🅢 **Movie:** Invaders From the Deep

6:30
❷ Sunrise Semester
❹ Agriculture, U.S.A.
❺ Insight
❼ News
⓫ Tom and Jerry
🅗 **Movie:** Smokey Bites the Dust

7:00
❷ Patchwork Family
❹ A Better Way
❺ World Tomorrow
❼ Davey and Goliath
❾ News
⓫ Josie and the Pussycats
⓭ Sesame Street

7:30
❹ Villa Alegre
❺ Encore News
❼ Wildlife Adventure
❾ Make Peace With Nature
⓫ MGM Cartoons
🅢 Showtime's Hollywood

8:00
❷ Popeye and Olive
❹ Flintstones
❺ Car Care Central
❼ Superfriends
❾ Christopher Closeup
⓫ Tom and Jerry
㉛ Carrascolendas
🅗 **Movie:** Hot Lead and Cold Feet
🅢 **Movie:** Little Miss Marker

8:30
❷ Tarzan/Lone Ranger
❹ Smurfs
❺ **Special:** Children on the Run
❼ Thundarr/Goldie Gold
❾ Newark and Reality
⓫ Magilla Gorilla
㉛ Villa Alegre

9:00
❾ Apple Polishers
⓫ Big Blue Marble
⓭ Mister Rogers' Neighborhood
㉑ America: The Second Century
㉛ Oye Willie

9:30
❷ Bugs Bunny/Road Runner
❹ Kid Super Power
❺ **Movie:** Sherlock Holmes and the Scarlet Claw (1944). Basil Rathbone, Nigel Bruce, Paul Cavanaugh.
❼ Laverne & Shirley
❾ Music World
⓫ Herald of Truth
⓭ Electric Company
㉛ Mundo Real

10:00
❼ Richie Rich
❾ Dr. Who
⓫ Old Time Gospel Hour
⓭ Nova
㉑ It's Everybody's Business
㉛ Sonrisas
🅗 **Movie:** 1941
🅢 **Movie:** Any Which Way But Up

10:30
❹ Spider-Man
㉛ Que Pasa U.S.A.?

11:00
❹ Space Stars
❺ Soul Train
❼ Fonz
❾ **Movie:** Lifeboat (1944). Tallulah Bankhead, John Hodiak. Fascinating Hitchcock drama about shipwreck survivors on a lifeboat. Bankhead gives a classic performance.
⓫ Hee Haw
⓭ ㉑ ㉛ Humanities Through the Arts

11:30
❷ Blackstar
❼ Heathcliff & Marmaduke

12 **NOON**
❷ Trollkins
❹ Daffy-Speedy
❺ America's Top Ten
❼ Weekend Specials
⓫ **Tennis:** World Championship
⓭ This Old House
㉑ Motor Week
㉛ American Story
🅗 **Movie:** King of the Mountain
🅢 **Movie:** Bedknobs and Broomsticks

12:30
❷ Tom and Jerry
❹ Bullwinkle
❺ Portrait of a Legend
❼ American Bandstand
⓭ Presente
㉑ Woodwright's Shop

1:00
❷ Kwicky Koala
❹ **Baseball:** Phillies vs. Cardinals
❺ Sha Na Na
❾ Sports Legends
⓫ Robin Hood
⓭ Checking It Out
㉑ Vic Braden's Tennis For The Future
㉛ Japan: Living/ Changing Tradition
🅦 **Movie:** Traitor

1:30
❷ 30 Minutes
❺ Brady Bunch
❼ **Tennis:** Murjani WTA Championships
❾ **Baseball:** Mets vs. Montreal Expos
⓫ World of Survival
⓭ To be announced
㉑ Natural History Of A Sunbeam
🅗 The Strange Death of the Desert Fox

2:00
❷ Kidsworld
❺ Championship Drag Racing 1982
⓫ Blondie
⓭ **Tennis:** Easter Bowl Championship
㉑ Up & Coming
㉛ Understanding Human Behavior
🅗 **Movie:** Ruckus
🅢 **Movie:** King of Kings

2:30
❷ Public Hearing
㉑ Righteous Apples

3:00
❷ **Movie:** Battle at Gannon's Bridge (1970). Darren McGavin, Jan Murray, Keenan Wynn.
❺ Big Valley
㉑ Sports America
㉛ It's Everybody's Business

3:30
❼ Professional Bowlers Tour
⓫ Rhoda
🅗 Greatest Sports Rivalries: Celtics vs. Lakers

4:00
❹ **Golf:** Liberty Mutual Legends
❺ **Movie:** Jesse James (1939). Tyrone Power, Henry Fonda. Great old-fashioned Hollywood Western about the lengendary James brothers.
❾ **Soccer:** Cosmos vs. Chicago Sting
⓫ Sanford and Son
⓭ American Playhouse: Weekend
㉑ Portraits in Pastel
㉛ Contemporary Health Issues
🅗 Video Jukebox

4:30
❷ Sports Saturday
❹ **Golf:** Mony Tournament of Champions
❾ Music World
⓫ Good Times
㉑ Antiques XI
🅗 **Movie:** Smokey Bites the Dust

5:00
❺ Mission Impossible
❼ Wide World of Sports
⓫ White Shadow
⓭ America's Black Forum
㉑ This Old House
㉛ American Government Survey
🅢 **Movie:** Xanadu
🅦 Bobby Vinton

5:30
⓭ Open Mind
㉑ Quilting

6:00
❷ Channel 2 the People
❹ News
❺ Starsky & Hutch
❾ Racing from Aqueduct
⓫ Star Trek
⓭ New Jersey Show
㉑ Sneak Previews
㉛ European Television
🅗 **Movie:** Hot Lead and Cold Feet
🅦 **Movie:** The Chant of Jimmie Blacksmith

6:15
🅢 **Movie:** Oh, God!

6:30
❷ ❹ ❼ News
❾ Wild Kingdom
㉑ Fast Forward
㉛ Lawmakers

7:00
❷ News
❹ Prime of Your Life
❺ 6 Million $ Man
❼ Alaska: The Story at the Top of the World
❾ Chronicle
⓫ Dance Fever
⓭ Inside Albany
㉑ Washington Mainstream
㉛ Righteous Apples
🅢 **Movie:** Gallagher

7:30
❷ 2 On The Town
❹ Look at Us
❾ Agronsky and Co.
⓫ Solid Gold
⓭ Lawmakers
㉑ Inside Albany
㉛ Up and Coming

8:00
❷ Walt Disney
❹ Harper Valley
❺ **Movie:** Footlight Parade (1933). James Cagney, Joan Blondell. A Busby Berkeley spectacular with a great cast.
❼ The Mysterious Powers of Man
❾ **Soccer:** Arrows vs. Pittsburgh Spirit
⓭ Ireland: A Television History
㉑ All Creatures Great and Small
㉛ It's Not a One Person Thing
🅗 With a Touch of Burlesque
🅢 **Movie:** Nighthawks
🅦 **Movie:** Stir Crazy

8:30
❹ One of the Boys
⓫ Sonny & Cher
㉛ The Illinois Quartet

9:00
❷ **TV Movie:** The Wild and the Free. Linda Gray, Granville Van Dusen.
❹ Barbara Mandrell
❼ Love Boat
⓭ **Movie:** Play It As It Lays (see Tue, 11:30 p.m.).
㉑ Brideshead Revisited
㉛ Brooklyn Magazine
🅗 **Movie:** 1941
🅤 **Movie:** Jade Claw

9:30
⓫ Tales Of The Unexpected
㉛ N.Y.U. Broadcast Lab

10:00
❹ NBC Magazine
❺ ⓫ News
❾ Public Affairs
❼ Fantasy Island
㉑ Jazz at the Maintenance Shop
㉛ Great Performances
🅢 **Movie:** The Stud
🅦 Hammer House

10:30
❺ Black News Watch on Washington

10:40
⓭ Sneak Previews

11:00
❹ ❼ News
❺ **Movie:** The Fountainhead (1949). Gary Cooper, Patricia Neal. The sad disillusionment of an idealistic architect, based on Ayn Rand's novel. A bit hokey.
❾ Paul Hogan
⓫ Flip Wilson
🅗 **Movie:** Terror Train
🅤 **Movie:** Tess
🅦 **Movie:** High Heels

11:10
⓭ To the Manor Born

11:15
❼ News

11:30
❷ News
❹ Saturday Night Live
❾ Harness Racing from Roosevelt

11:40
⓭ Dick Cavett

11:45
❼ **Movie:** The French Connection (1971). Gene Hackman, Fernando Rey. Two New York cops stumble onto what turns out to be the biggest narcotics haul of the century.
Ⓢ Bizarre

12 MIDNIGHT
❷ Sportspeople
❾ Championship Wrestling
⓫ Streets of San Francisco

12:10
⓭ Matinee at the Bijou

12:15
❷ **Movie:** Loaded Guns (1975). Ursula Andress, Woody Strode.
Ⓢ **Movie:** Any Which Way But Up

12:20
⓭ Matinee at the Bijou

12:40
Ⓗ **Movie:** The Blues Brothers

12:45
Ⓦ **Movie:** Beyond Evil

1:00
❹ Kenny Everett Video
❾ **Movie:** Demons of the Dead (1976). George Hilton. Satanic mumbo-jumbo.
⓫ Twilight Zone
Ⓤ **Movie:** Truck Stop

1:20
❺ **Movie:** The Fighting Kentuckian (1949). John Wayne, Vera Ralston. Wayne is out to get his girl in Kentucky, 1812.

1:30
❹ Rock Concert
⓫ News

1:45
❼ **Movie:** Italian Connection (1973). Sylva Koscina, Henry Silva.

1:58
❷ **Movie:** Bad Company (1972). Jeff Bridges, Barry Brown.

2:00
⓫ **Movie:** Raffles (1940). David Niven, Olivia de Havilland. A very proper jewel thief does his thing.

2:10
Ⓢ **Movie:** Cheech and Chong's Next Movie

2:30
Ⓦ **Movie:** Group Marriage

2:55
Ⓗ **Movie:** The Last Married Couple in America

3:00
❹ Mary Tyler Moore
❾ **Movie:** Indian Paint (1964). Johnny Crawford, Jay Silverheels. About the love an Indian boy has for an unmanageable white colt.

3:30
❹ ❼ News
⓫ Best of Groucho

3:45
Ⓢ **Movie:** Starting Over

4:00
⓫ Hazel

4:30
⓫ Abbott and Costello

4:55
❷ **Movie:** Murder in Movieland (1973). James Stewart, Strother Martin, Sheree North.

5:00
⓫ Best of Groucho

5:30
❾ Public Affairs
⓫ Biography
Ⓢ What's Up America!

Sun., Apr. 25

6:00
❾ Straight Talk
⓫ I Dream of Jeannie
Ⓗ **Movie:** Kill and Kill Again

6:30
❹ Arts of Asia
❼ News
⓫ *Christopher Closeup*
Ⓢ Short Picks

6:45
⓫ Davey and Goliath

7:00
❷ Mighty Mouse/Heckle & Jeckle
❹ Rebop
❺ Kenneth Copeland
❼ Faith for Today
❾ Church Growth International
⓫ Robert H. Schuller
⓭ Sesame Street
Ⓢ Wild Babies

7:30
❷ Drak Pack
❹ Carrascolendas
❼ This Is The Life
❾ Viewpoint on Nutrition

8:00
❷ Mr. Moon's Magic Circus
❹ Twice A Woman
❺ Jimmy Swaggart
❼ Christopher Closeup
❾ Nine on N.J.
⓫ Frederick K. Price
Ⓗ **Movie:** Despair
Ⓢ **Movie:** The Pinchcliffe Grand Prix

8:30
❷ Way to Go
❹ Here's Lucy
❼ Insight
❾ Day of Discovery

9:00
❷ Sunday Morning
❺ Wonderama
❼ Today's Black Woman
❾ Oral Roberts
⓫ Old Time Gospel Hour
⓭ Mister Rogers' Neighborhood
㉑ America: The Second Century
㉛ American Government Survey

9:30
❹ That Teen Show
❼ Page Seven
❾ Point of View
⓭ Wall $treet Week
Ⓢ Jonathan Winters and Ruth Buzzi

10:00
❹ Positively Black
❺ Wonder Woman
❼ We're Movin
❾ Mass
⓫ Doctor Snuggles
⓭ New Jersey Show
㉑ It's Everybody's Business
㉛ Contemporary Health Issues
Ⓗ Hard Country
Ⓢ **Movie:** The Elephant Man

10:30
❷ Channel 2 the People
❹ Visiones
❼ Kids Are People Too
❾ That's the Spirit
⓫ Tom and Jerry

11:00
❷ For Our Times
❹ First Estate
❺ **Movie:** Tarzan's Magic Fountain (1949). Lex Barker, Brenda Joyce. Tarzan saves a lost aviatrix.
❾ Davey and Goliath
⓫ Three Stooges
⓭ Ireland: A Television History
㉑ Humanities Through the Arts
㉛ It's Everybody's Business

11:30
❷ Face the Nation
❹ Today in New York
❼ This Week With David Brinkley
❾ Rex Humbard
⓫ **Movie:** The Time of Their Lives (1946). Bud Abbott, Lou Costello. Top-notch A & C.

12 NOON
❷ Newsmakers
❹ News 4orum
❾ Robert Schuller
⓭ Soccer Made in Germany
㉑ Victory Garden
㉛ Understanding Human Behavior
Ⓗ **Movie:** The Last Chase

12:15
Ⓢ **Movie:** The Gin Game

12:30
❷ Public Hearing
❹ Meet the Press
❺ **Movie:** Up the Down Staircase (1967). Sandy Dennis, Eileen Heckart. A young teacher learns some difficult lessons in an inner-city school. Great melodrama; Dennis is memorable.
❼ Directions
㉑ Old Houseworks

1:00
❷ **Basketball: NBA** Playoff Doubleheader
❹ Priceless Treasure
❼ Like It Is with Gil Noble
❾ Outdoor Life
⓫ Odd Couple
⓭ We Were German Jews
㉑ Washington Mainstream
㉛ Japan: Living/Changing Tradition

1:30
❹ Baseball Bunch
❾ **Baseball:** Mets vs. Montreal Expos
⓫ This Week in Baseball
㉑ Inside Albany

2:00
❹ Sportsworld
❼ Sportsbeat
⓫ **Baseball:** Yankees vs. Detroit Tigers
⓭ Shakespeare Plays: A Midsummer Night's Dream
㉑ Washington Week in Review
㉛ American Story
Ⓗ **Movie:** Kill and Kill Again
Ⓢ **Movie:** Gigi
Ⓦ **Movie:** Toby and Koala Bear

2:30
❼ American Sportsman
㉑ Wall $treet Week

3:00
❺ **Movie:** The Left-Handed Gun (1958). Paul Newman, Lita Milan. Arthur Penn's unusual psychological Western about Billy the Kid.
㉑ Soccer Made in Germany
㉛ Humanities Through the Arts

3:30
❼ U.S.A. vs. the World in Olympic Sports
Ⓦ **Movie:** Hangar 18

4:00
❹ **Golf:** Liberty Mutual Legends
❾ **Golf:** The USF & G Classic
⓭ New York & Co.
㉑ Matinee at the Bijou
㉛ Bernstein/Beethoven
Ⓗ **Movie:** Despair
Ⓢ **Movie:** Oh, God!

4:30
❼ Wide World of Sports
⓭ Tony Brown's Journal

5:00
❺ Starsky & Hutch
⓫ **Movie:** The Dion Brothers (1974). Stacy Keach, Frederic Forrest. Brothers from West Virginia make crime look like fun.
⓭ Creativity with Bill Moyers

5:30
㉑ Checking It Out
Ⓦ Rod Stewart

6:00
❷ ❹ ❼ News
❺ **Movie:** Young Billy Young (1969). Robert Mitchum, Angie Dickinson. An old lawman fights it out once again in a corrupt Western town.
❾ Hardy Boys
㉑ Lord Mountbatten: A Man For The Century
㉛ All About TV
Ⓗ **Movie:** The Big Red One
Ⓢ Barry Manilow

6:30
❷ ❹ ❼ News
⓭ Shock of the New
㉛ Brooklyn Magazine
Ⓦ **Movie:** Fists of Fury

7:00
❷ 60 Minutes
❹ Father Murphy
❼ Inside America
❾ Entertainment This Week
⓫ Solid Gold
㉑ The Last Chance Garage
㉛ Swingin' the Blues

7:30
⓭ Numero Uno
㉑ Numero Uno
㉛ Tony Brown's Journal

8:00
❷ Archie Bunker's Place
❹ CHiPs
❺ **Special:** The World of Entertainment. A musical variety show starring Gene Kelly, Rich Little, The Vienna Boys Choir and others.
❼ **Movie:** Beyond the Poseidon Adventure (1979). Sally Field, Michael Caine, Karl Malden. In this sequel to "The Poseidon Adventure," Sally Field and Michael Caine risk their lives underwater for a fortune in salvage.
❾ Straight Talk
⓫ Kung Fu
⓭ Nova
㉑ Bernstein/Beethoven
㉛ Jazz at the Maintenance Shop
Ⓗ **Movie:** Escape From New York
Ⓢ **Movie:** Stir Crazy

8:30
❷ One Day at a Time
Ⓦ **Movie:** Road Games

9:00
❷ Alice
❹ **TV Movie:** The Neighborhood. Starring Christine Belford, Ron Masak and Ben Masters.
❺ **Special:** Jacques Cousteau - "Flight of the Penguins"
❾ It is Written
⓫ Lawrence Welk
⓭ Masterpiece Theatre: Love in a Cold Climate
㉑ **Movie:** Judge Priest (1934). Will Rogers.
㉛ Kennedy Center Tonight: Lionel Hampton
Ⓤ **Movie:** Tess

9:30
❷ Jeffersons
❾ World Tomorrow

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Jimmy Swaggart
⓭ In Performance at the White House
㉛ Clara's Old Man
Ⓗ **Movie:** Hard Country
Ⓢ **Movie:** The Postman Always Rings Twice

10:30
❹ TV Funnies
❺ Sports Extra
⓫ From The Editor's Desk
㉑ Tom Cottle
Ⓦ **Movie:** Manhattan

11:00
❹ ❼ News
❺ Off the Set
❾ Morecambe and Wise
⓫ Odd Couple
⓭ Independent Focus
Ⓤ **Movie:** I Hate Blondes

11:15
❷ ❼ News

11:30
❺ David Susskind
❾ An Evening at the Improv
⓫ Streets of San Francisco

11:45
❷ Sports Update
❹ **TV Movie:** Advice to the Lovelorn (1981). Cloris Leachman.
❼ Sports Special
Ⓗ **Movie:** Hollywood Knights

12 MIDNIGHT
❷ Barnaby Jones
❼ **Movie:** Snatched (1972). Howard Duff, Leslie Nielson, Sheree North. The wives of three wealthy executives are kidnapped.
Ⓢ **Movie:** The Last Married Couple in America

12:15
Ⓦ Hammer House

12:30
❾ **Movie:** Long Memory (1953). John Mills, John McCallum. After serving time for a crime he didn't commit, Mills sets out to prove the truth. Worthwhile.
⓫ Rookies

1:00
❷ News

1:07
❷ **Movie:** Once Upon a Dead Man (1971). Rock Hudson, Susan St. James.

1:20
Ⓗ **Movie:** Used Cars

1:30
⓫ News

1:45
❹ Mary Tyler Moore
Ⓢ **Movie:** Up in Smoke

2:00
⓫ It's Your Business

2:15
❹ Positively Black

2:30
❾ Life of Riley
⓫ **Movie:** Not as a Stranger (1955). Frank Sinatra, Robert Mitchum. Soapy medical drama.

2:45
❹ First Estate

2:55
❼ **Movie:** Do You Know This Voice? (1964). Dan Duryea, Isa Miranda.

3:00
❾ **Movie:** The Ride to Hangman's Tree (1967). Jack Lord, James Farentino. Bandits in the Old West. Predictable.

3:03
❷ Newsmakers

3:15
❹ News
Ⓗ **Movie:** Kill and Kill Again
Ⓢ **Movie:** Island of 1,000 Delights

3:33
❷ Public Hearing

4:03
❷ **Movie:** Cynthia is Alive and Living in Avalon (1970). Barbara Feldon, Robert Culp.

4:25
❼ News

4:30
⓫ Abbott and Costello

4:45
Ⓢ **Movie:** Texas Lightning

4:55
Ⓗ **Movie:** Hollywood Knights

5:00
⓫ Biography

5:30
❾ Morning Stretch
⓫ Rangel Report

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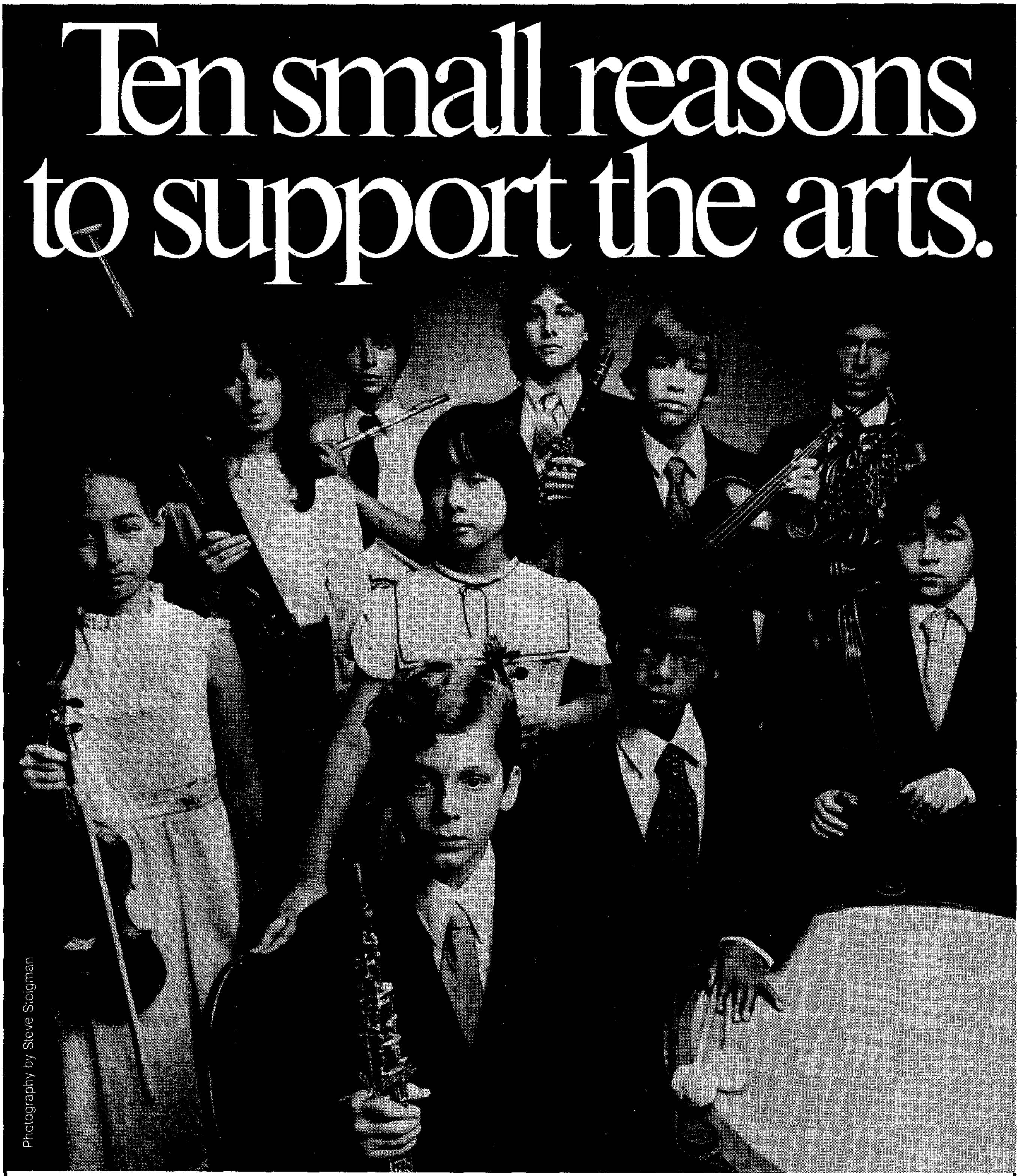

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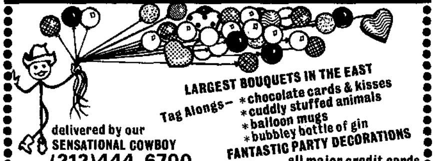

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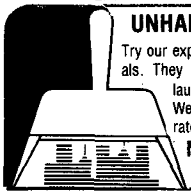

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 444

BY MARY ANN MADDEN

"Di, duck, say ta to the nice Duke of Bath. He give us the luvly teapot."—*Prince Charles.*

"Sorry, no comment."—*Pia Z.*

Above, unfamiliar quotations. Competitors are invited to select a well-known person and attribute to her or him a brief but totally atypical remark.

Results of Competition 441, in which you were asked for limericks on the subject of books, plays, or films.

Report: Adjusting a feasible rhyme/ Consumes all one's wit plus one's time./ When the rhymes don't quite scan, 'tis/ A task for a mantis/ Who prays. And that isn't what I'm. Most-echoed rhymed words (you get to guess the book, film, or play) included: Lassie/ Classy/ Chassis. Fellow/ Bellow/ Othello. Sail/ Whale/ Ishmael. Weds/ Beds/ Reds. Exquisite/ Revisit/ Brideshead. And O'Hara/ Tara/ Tomorra. Alright, alright, I'll give you a hint. The last one's about a little red-headed orphan. As which of us is not?

First Prizes of two-year subscriptions to "New York" to:

Farley Granger in *Deathtrap* is swell. He's
Terrific. John Wood was as well. These
Are fine actors each.
So were Cullum and Keach.
(But I *still* don't like Marian Seldes.)
Tony Lang, N.Y.C.
sp. ment.: Carleton Carpenter, Warwick, N.Y.

Mr. Hitchcock kept fans on their toes
By the offbeat locations he chose.
But who would have guessed
That for *North by Northwest*
He would pick poor George Washington's nose?
Jay Livingston, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Now the newspaper magnate is dead,
And who knows what went on in his head?
He could buy any thing
But his wife couldn't sing,
And Rosebud's the name of the sled.
Kevin B. Robinson, N.Y.C.

Paul Newman's no box-office midget;
His newest will make the press fidget.
He shows them too eager
To run stories meager;
Paul's co-star is—what's her name—Gidget.
David Rutman, Brooklyn, N.Y.

And Honorable Mention to:

Miss Rosa became a virago
Whenever she thought of Chicago.
In a dump she was cooped
While she longed to be "looped."
Her life was a real Wells Farrago.
Tom Morrow, N.Y.C.

Of the writings of Byron I'm fond.
All classes of ladies he conned.
And the deeds of his Don
(You say *joo-an* not *hwan)*
Were the equal of Flynn or James Bond.
E. L. Dachslager, Houston, Tex.

A portrait that's hidden away
Grows hideous, wizened, and gray,
While its subject, a fellow
With morals of Jell-O,
Stays beautiful, youthful, and gay.
Nancy Stark, N.Y.C.

My kids made me feel like a boob,
So I purchased a book on the cube.
After reading each page,
I found Pac-Man the rage.
Guess that's three ninety-eight down the tube.
Herb Martinson, Wheaton, Md.

A question that truly perplexes,
Confuses and puzzles and vexes,
Is: Which would cost more,
The seats or the whore,
At *The Best Little Whorehouse in Texas?*
Jerry W. Mohler, N.Y.C.
sp. mention: Robert Nagler, N.Y.C.

Guinevere, poor old Arthur's young queen,
Had an itch for a knight epicene.
So she said: "Noble Lance,
Lighten up, take a chance!"
And they made the unchivalric scene.
Patsy Felmet, Wintersville, Ohio

Suspense fans are wild about Ludlum,
Whose mysteries charm and befudlum.
His latest has gore
And horrors galore
And villains so cute you could cudlum.
Ira Avery, Stamford, Conn.

'Ere memory chips were produced
To give us poor mortals a boost,
Sans I.B.M. tutor,
Without a computer,
Tout past was recalled by M. Proust.
Judith Komishane, Elizabeth, N.J.

William Hurt, taking drugs like peyote,
Would get bulgy and twisted and throaty.
He would alter his state
In a tank, without weight,
Like a big human pickle. But floaty.
Suzie Friedman, Chapel Hill, N.C.

With typical Hollywood flummery,
In combat scenes wintry and summery,
They downed the falsetto
Of Patton and yet o-
Verpitched the deep voice of Montgomery.
Helene B. Ellner, Richland, Wash.
sp. mention: Claire Bazinet, Flushing, N.Y.

In *Cocoanuts* there were three bros.
Named Marx, who confounded all os.
And thus was begun that
Fraternity fun that
Preceded young Tom and Dick Smos.
Louis B. Raffel, Skokie, Ill.

It's a novel of men suave and slick,
And of girls who'd do all for a kick.
With more sex than *Deep Throat,*
It just sizzles! Who wrote
It? H. Robbins. Which book? Take your pick.
Anne Bernstein, N.Y.C.
sp. ment.: Jill Wasserman, Waterford, Conn.

If you want a how-to for the sinner,
Then *The Cosmo Report* is a winner.
But first I should warn you,
If you don't like porn, you
Should not read this stuff before dinner.
Richard P. Monley, Birmingham, Mich.

Now *Venom,* a shock film, is great.
Go see it, but don't come in late!
You might miss the mamba
Who does quite a samba
While all of the bad guys get ate.
David G. Miller, Merrick, N.Y.

Through music composed by Bizet,
The story of poor Don José,
So tawdry, yet tragic,
Became by sheer magic
Grand opera. Named *Carmen.* Olé!
Msgr. A. V. McLees, St. Albans, N.Y.

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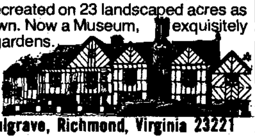

Le Quercy
Lunch/Dinner/Cocktails
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Poor Francis Ford Coppola's muse.
The critics gave tepid reviews
To *Heart*. It dismayed them.
Though Francis had made them
An offer, they couldn't enthuse.
Don Hauptman, N.Y.C.

We don't get *My Dinner With André;*
We left with our minds in a quandré.
If Malle makes a winner
Of two guys at dinner,
Is the sequel them doing their laundré?
Michael Ellen Schwartz, N.Y.C.

There was a legitimized heir
Of Cyril Bezukhov—Pierre.
He married, moreover,
Natasha Rostova.
Napoleon lost. C'est la guerre.
James W. Schlotter, Palos Verdes, Calif.

On his tale of a quest sybaritic,
Gay Talese received comments acidic.
Replied Gay with some scorn,
"My report isn't porn—
Why, I'm merely a sociable critic."
Sheila B. Blume, Albany, N.Y.

Have you seen *Quest For Fire*? (It's fun.)
They invent a Big Mac (without bun),
And use all that heat
Just to charbroil their meat.
It's quite rare (and it's very well done).
Gary Blake, N.Y.C.
sp. mention: Karen Bracey, Burke, Va.

Mens sana in corpore sano
Is the credo of Joe Califano,
Which he followed with zeal,
So his memoirs reveal,
Though he found himself knee-deep
in guano.
Boo Blume, Sayville, N.Y.

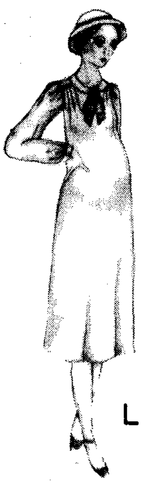
Louise Bryant Reed is a pest;
Her writing is clearly a jest:
She tells John he's keen,
Then sleeps with Eugene.
Her headgear's the worst in the West.
Angelo Papa, Trenton, N.J.

Few punches could Scorsese pull
Like padding De Niro with wool.
To impersonate Jake
He made Robert eat cake
Over ten times a day. That's no bull!
Mark Wolfson, Spring Valley, N.Y.

If you think during each *Long Day's* hour
That O'Neill made his parents too sour,
I sincerely agree,
And I'd like you to be
In my club, which is called Tyrone Power.
Peter Filichia, N.Y.C.

Competition Rules: One entry only should be sent to Competition Number 444, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 30. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 24 issue. Out-of-town postmarks are given three days' grace. **Postcards only.**

MANOLA



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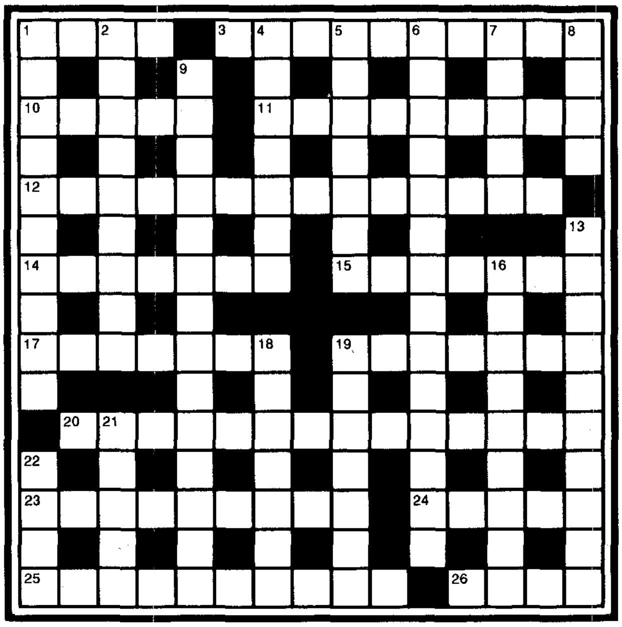
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Sobbed softly in the rain. (4)
3 Dickens character who has to guide a vessel out into the open. (10)
10 Piece of literature which is universal in backward branches of learning. (5)
11 Fear not on changing time. (9)
12 This March is wet, turning into a snowy season. (5,9)
14 Cold things provided for a hundred in the distribution of a single slice. (7)
15 County which gives us back fellow countrymen. (7)
17 Sheets of tissue result in large amounts. (7)
19 Reconstructs half a lawsuit during adjournments. (7)
20 The following ethereal divinity married a different benefactress. (5, 9)
23 Something refreshing for a queer kind old Catholic. (4, 5)
24 Gird even if beheaded. (5)
25 Diversion for woman in socialist circle. (3, 7)
26 If I disappear the successor would be a woman. (4)



Down

1 Insect delays about a second in old-fashioned style. (4, 6)
2 Upper-class part rewritten before I am able to include one. (9)
4 Gives instruction which is painful after halfterm. (7)
5 Involves a silent revolution. (7)
6 The day for one of ten. (5, 2, 7)
7 Artist holds tool for girl. (5)
8 Sailor always on watch? (4)
9 Battle with a spanner somewhere in London. (8, 6)
13 Building where aerial battle is staged in front of the Queen. (10)
16 A place for drying you found in strange oases. (9)
18 Scrambled eggs or I get wetter. (7)
19 American who has relationship with Russians? (7)
21 Was sick when the fully fit were in front. (5)
22 If let this mark would be red. (4)

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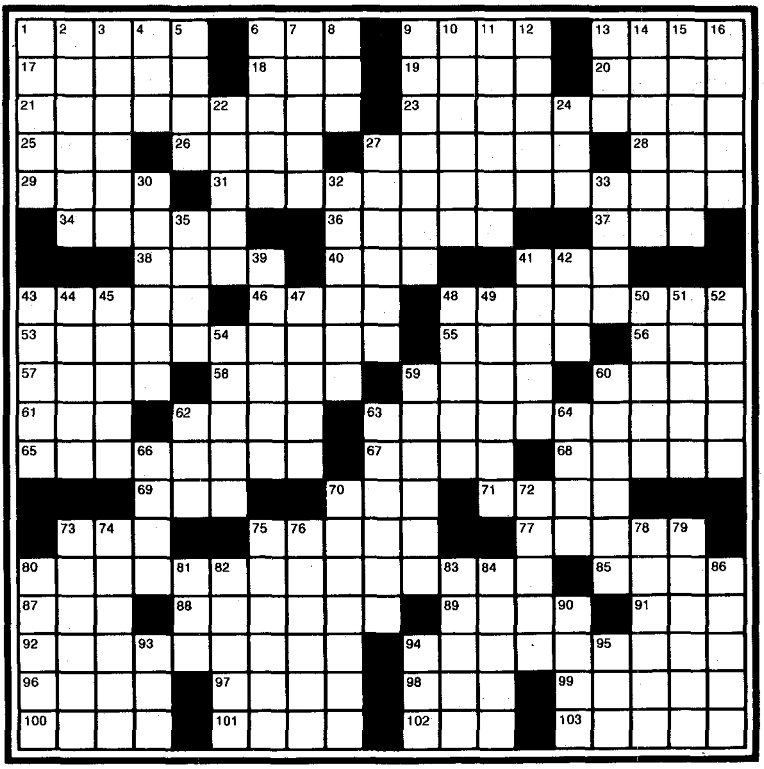
'FOR BALLETOMANES': CUE CROSSWORD / By Maura B. Jacobson

Across

1 Redford-Newman conspiracy
6 Lib gp.
9 Trampled
13 Stable mate
17 Kind of league
18 "—— Got You Under My Skin"
19 Berne's river
20 Earl of —— (Anthony Eden)
21 Nijinsky's specialty
23 Ballet leap
25 Vital statistic
26 Bide one's time
27 Made parallel
28 Combat land, to a G.I.
29 Budget consideration
31 Fairy-tale ballet
34 Cubic meter
36 Certain Chinese porcelains
37 One of three in "coccyx"
38 Diana of "The Wiz"
40 Spelldown
41 Cry of revulsion
43 Quick-witted
46 Kin of a 'gator
48 Classical ballet
53 1832 ballet
55 Mil. addresses
56 William Tell's canton
57 Galatea's swain
58 See 90-down
59 Abadan coin
60 Quiz
61 One of the Johnsons
62 Part of a bushel
63 Ballet from Spanish fiction
65 Tchaikovsky ballet
67 Words to Brutus
68 Was a progenitor
69 Not in, Scottish style
70 Posed for the painter
71 Smorgasbord dish
73 Mickey's first wife
75 Type of syrup
77 Divulge
80 Ballet-company V.I.P.
85 Jalousie feature
87 Roman household god
88 Hairdresser's item
89 Tanker weights
91 Depot abbr.
92 Graceful ballet posture
94 Ballet duet
96 Zoo home
97 Driving-test maneuver
98 Taproom order
99 Art style
100 School noted for its playing fields
101 Meets the bet
102 Dancer Charisse
103 Bedouin stopovers

Down

1 Daub
2 Colors lightly
3 Rapt
4 Scand. land
5 Got taller
6 Nothing
7 Egg-shaped
8 Rainy
9 Joke finale
10 —— to go (eager)
11 Chimps' relatives
12 Star of the Cygnus constellation
13 Between capt. and lt. col.
14 Columbus or Madison
15 Work in shifts
16 Hostile force
22 Lawyer's work load
24 White House monogram, once
27 Each
30 Ellen and Bill
32 Include
33 Dull pain
35 Moslem weight unit
39 Famed medical test
41 Samoan island
42 Some M.D.'s
43 Tito's people
44 Large parrot
45 "Softly, —— Morning Sunrise"
47 German poet
48 Ado Annie's "I —— Say No"
49 Not transparent
50 Ancient Nile city
51 Incensed
52 Prepared to fire
54 Cloth fold
59 Caddish bloke
60 Is
62 Arafat's org.
63 Casino figure
64 Part of an archipelago
66 Linguist Chomsky
70 Abdominal organs
72 African antelope
73 Biblical mountain
74 Shrewish woman
75 Imprint: Fr.
76 Entice
78 Ole's family
79 Outdoorsman's love
80 Come in second
81 Hole in one
82 Hall of Fame sculptures
83 Europe's boot
84 Nuzzled
86 Last week's worry
90 Utah's flower, with 58-across
93 Name for London's clock
94 Moccasin
95 Juno, to Caesar



Solutions to last week's puzzles appear on page 140

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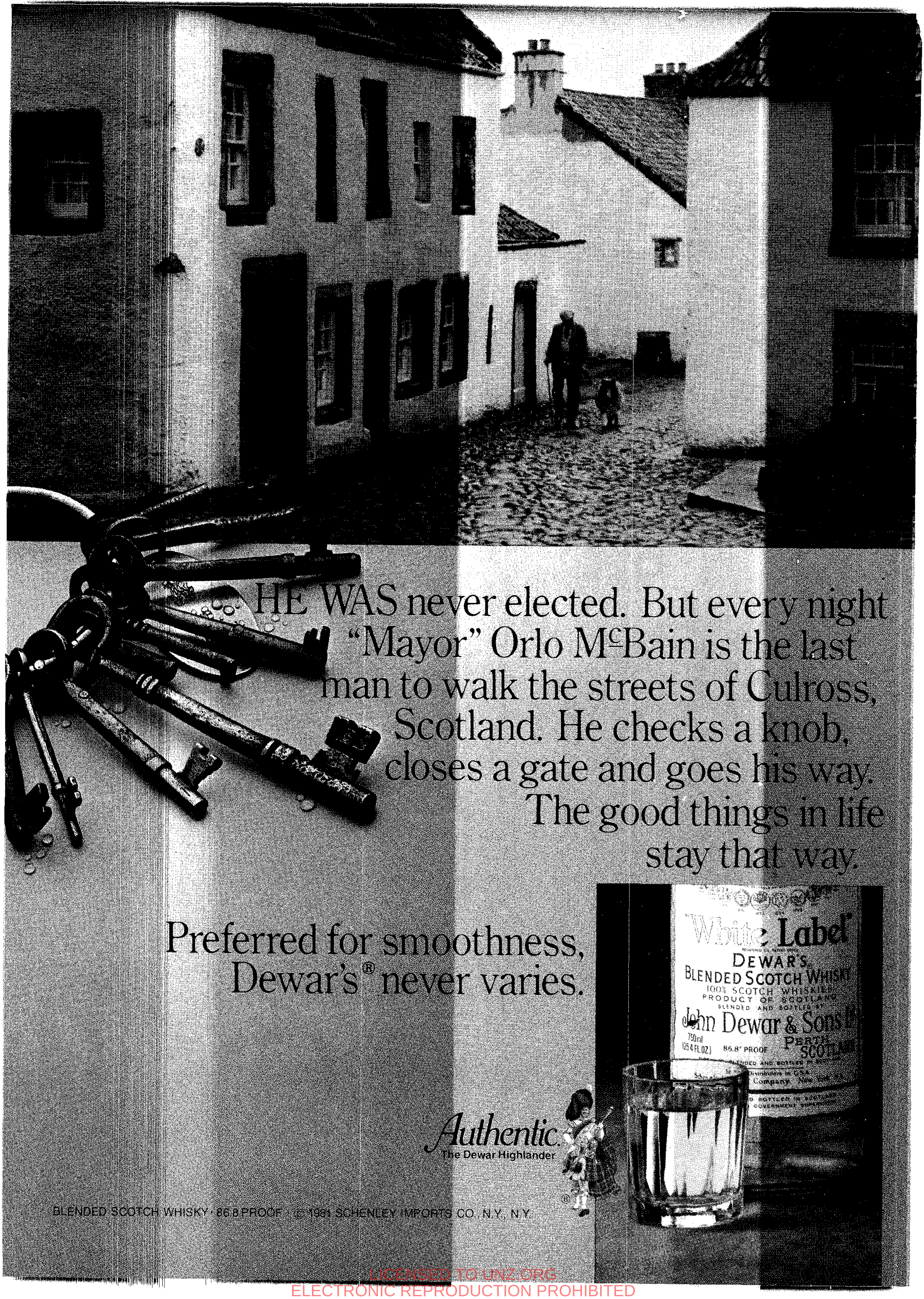

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